

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

IN THE NAME OF ALLAH, THE ALL-MERCIFUL, THE ALL-COMPASSIONATE

ART AND MODEL DRAWING



**PUNJAB CURRICULUM AND
TEXTBOOK BOARD, LAHORE**

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ABOUT THIS BOOK

This book is prepared according to the approved curriculum of Punjab Curriculum and Textbook Board for the subject of Art and Model Drawing grade 9. The data presented in this book fulfills the requirement of practical utilization of the subject, its practice and relevant history of art, design and architecture in Pakistan. For better understanding of its aims and objectives this book can be divided into two parts. The first half (from chapter 1 to 4) is aimed to provide adequate knowledge and understanding of practical aspects of the subjects: like drawing and sketching, painting and design. The second half (from chapter 5 to 8) is aimed to enhance the knowledge about art, culture and ancient architectural edifices in or around Pakistan.

Following is presented a short description of each chapter:

Chapter 1 is an introduction which narrates the basic knowledge about elements and principle of art making.

Chapter 2 is about Drawing and Sketching. This chapter provides multiple exercises for practice of drawing and sketching in several different ways which can enhance the skills of the students and make them understand that how can they achieve the desired visuals through practice of drawing and sketching.

Chapter 3 is about painting practice. Students can enhance their knowledge about the kinds of paintings through it. This chapter also presents multiple exercises for practice of painting with different materials.

Chapter 4 is an introduction to graphic design along with a sound practice of two styles of calligraphy (the art of writing letters). It comprises multiple exercises of Urdu and English calligraphy, poster making and pattern making and pattern making of different kinds.

Chapter 5 presents the information about some of the very important historical building from ancient to the contemporary monuments in Pakistan.

Chapter 6 is a short review of history of painting in South Asia and notes on few selected painters of Pakistan.

Chapter 7 is focused to provide information about a few selected calligraphists in Pakistan.

Chapter 8 is narration of Pakistani craftsmanship. It provides general information about textiles, weaving, printings and embroidery.

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Chapter # 1

INTRODUCTION TO ART AND DRAWING

1.1.What is Art?

Art is a subject dealing with human activities of many kinds. It expresses emotions, conceptual thinking, technical skills and imaginative power in the form of creative visuals or the art pieces.

Commonly the diversity of its nature can be divided into several categories like Visual Arts (painting, drawing, sculpture, ceramics, calligraphy and graphic designs etc.), performing arts (theater, dance, music, film and many other performing arts), interactive media arts(audio and video games, advertisements, animations, moving images, posters and digital media arts), literature, architecture, textile etc. Moreover the study of history, criticism, aesthetics and philosophies in art are also considered another range of art activities.

Till the 17th century art was not considered a different category from sciences and craft. But in modern world fine arts is regarded as distinguished and a separate field from decorative and applied arts because of its aesthetic consideration.

“Within this latter sense, the word art may refer to several things: (i) a study of a creative skill, (ii) a process of using the creative skill, (iii) a product of the creative skill, or (iv) the audience's experience with the creative skill. The creative arts (*art* as discipline) are a collection of disciplines which produce *artworks* (*art* as objects) that are compelled by a personal drive (*art* as activity) and convey a message, mood, or symbolism for the perceiver to interpret (*art* as experience). Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. Works of art can be explicitly made for this purpose or interpreted on the basis of images or objects. For some scholars, such as Kant, the sciences and the arts could be distinguished by taking science as representing the domain of knowledge and the arts as representing the domain of the freedom of artistic expression”.¹

1.2 Basic Elements of Art and Drawing

i. Line: Most drawing materials or tools make linear marks much more easily than they make areas of tone; indeed the word “drawing” is immediately associated with line. In nature, lines do not exist; as made by the artist they are simply a graphic device to show the extent or shape of a thing. In other words, they indicate that position in space where one thing ends and another begins. Regardless of the drawing materials being used, a simple line can show a great deal more than just the shape of an object. Lines can be made thick or thin, heavy or feint, continuous or broken – all of which help to describe

¹*What is Art*, <https://www.gelonchviladegut.com/en/gelonch-viladegut-a-what-is-art/>
(Accessed on July 20th 2018).

not only the shape of something but the quality and degree of light falling on it or its surface quality and texture. An illusion of the form or solidity of an object can be further enhanced and described by using a device known as contour lines. Unlike those lines which describe the external shape of a thing, contour lines show the internal shape by following and describing the direction or angle of a flat or curved surface.

ii. Colour/Hue: Colour is one of the most powerful of the elements. It has tremendous expressive qualities. Understanding the uses of colour is crucial to effective composition in design and the fine arts. The word colour or hue is the general term which applies to the whole subject - red, orange, yellow, green, blue, violet, black and white and all possible combinations. Any given colour can be described in terms of its value and hue.

Value is defined as the relative lightness or darkness of a colour tone. It is an important tool for the designer/artist, in the way that it defines form and creates spatial illusions.

Primary colours cannot be created through mixing of other colours. They are colours in their own right. The three primary colours are **RED**, **YELLOW** and **BLUE**.

Primary colours can be mixed together to produce secondary colours. The table below shows the combination required to produce secondary colours.

YELLOW	+	BLUE	=	GREEN
BLUE	+	RED	=	PURPLE
RED	+	YELLOW	=	ORANGE

Mixing of the secondary colours can produce more tones which can be seen below in the colour wheel.

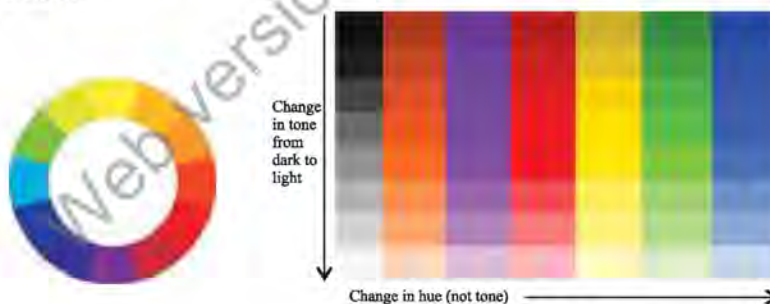


Figure 11 colours and shades

Every colour can produce a variety of tones. The variety of a single hue from its lighter shade to the darker range is called value.

iii. Tone/value: Tone or shading, indicates the form or shape of an object. It is important to learn how to convincingly represent tone in order to give two dimensional drawing the appearance of having three dimensions – height, width and depth. Tone is defined by the quality, quantity and direction of the light falling on an object. It is also influenced by the colour, texture and any pattern present on that object. The easiest way to understand tone is to look at a black and white photograph. You will see how everything can be given

what is known as tonal value. These values run from white, through all the shades of grey to black. (See the image below). Similar is the case with any monochromatic picture in red, blue or green. Tones can also convey mood and atmosphere. There are several different shading techniques and, whilst most of them can be used with several different media, some are best suited to specific media and it pays to match the technique with the drawing materials being used.



Figure 1.2 Tonal values

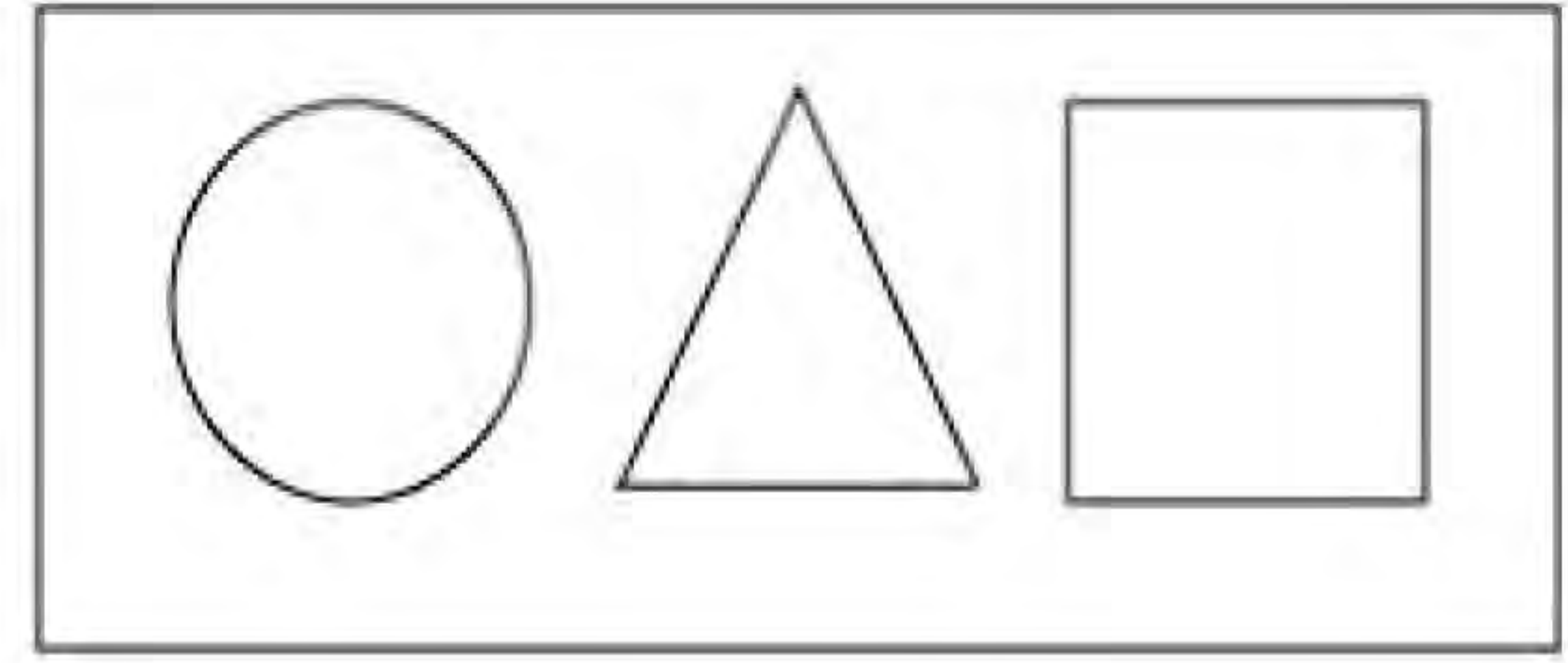
Graphite is perhaps one of the easiest materials to render tone with. By varying the pressure applied when using a soft pencil, a full range of tones – from very pale grey to dense black – can be made. You will find that a light tone is easier to make if you hold your pencil lightly, high up the shaft, whilst a dense, dark grey or black requires you to hold the pencil nearer the point. With practice, it is possible to vary your grip and the pressure applied without it being necessary to stop drawing. You can practice this on a piece of scrap paper. Remember that it is easier to make a tone darker than it is to make it lighter, so always build your tone from light to dark.

iv. Texture: Tone describes the shape or form of an object but it is a texture which describes the characteristics of an object's surface. Every surface has a texture – it can be smoothness of glass and ceramic, the roughness of wood or the weathered pitted surface of a stone.

The artist's problem is what marks to make in order to give convincing look to these surface textures, whilst using exactly the same drawing material to represent both rough and smooth surfaces. Representing texture gives the artist a chance to be inventive and dig deep into his or her repertoire of techniques in order to find one that matches the texture being drawn. An eraser is a useful tool when making textural marks as it enables the artist to work back into the graphite tone and create a range of marks, which would be difficult, if not possible, to create in any other way. The choice of paper or surface is an important consideration. For highly textured objects with rough, pitted surface choose a rough paper; for surface like glass or ceramic choose a smoother support. Think carefully what you are drawing and choose a support or paper which has a surface that is sympathetic to your subject.

1.3 Basic Shapes and Forms

The basic shapes are two dimensional shapes; these are circle, triangle, and a square. All other shapes can be viewed as variations and combinations of these shapes. Looking for the flat shapes is a great way to simplify the structure of the subject into its most basic of elements. This way one can capture the overall sense of the object and draw without worrying about volume.



The basic forms are the three dimensional equivalents to the basic shapes. In a sense the basic forms combine elements of the basic shapes to create form. For example, the cylinder combines a rectangle or square with the circle to get at its form.

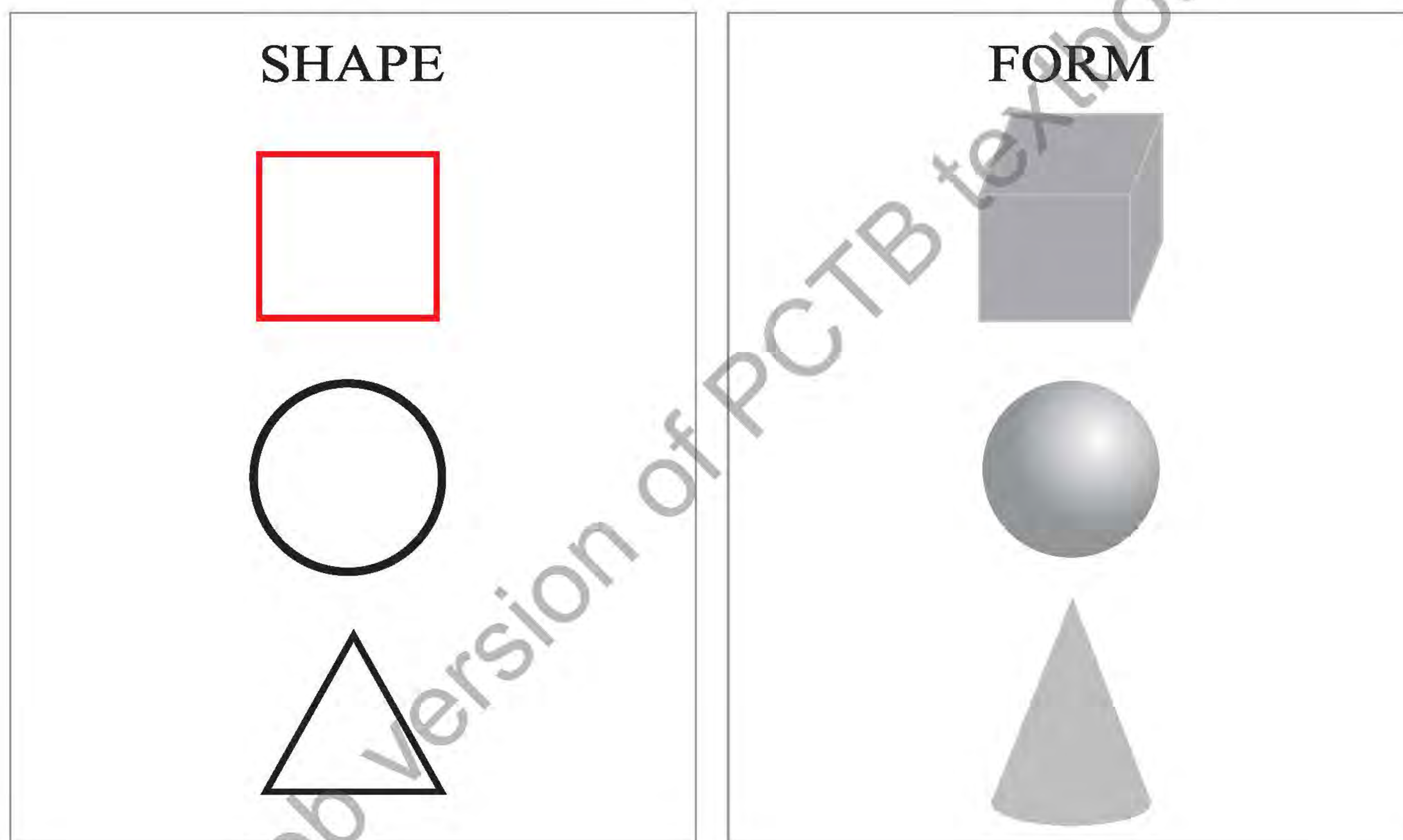


Figure 1.3 Shapes and Forms

Squares, rectangles, triangles, cones, cylinders, circles, ovals...these are the basic shapes that can help anybody in drawing objects more accurately. This information can be used when doing a still life, a landscape, and practically any object or a specific subject.

1.4 Principles of Art

Principles of art generally deal with the use of elements of art in an art work. It means that how an artist use all the elements like line, colour, tone, texture, shapes and forms to make art work. There are eight principles of art which are rhythm, balance, harmony, unity, proportions, variety, emphasis and movement. These principals are all about the way the artist use the elements of art.

Chapter # 2

DRAWING AND SKETCHING-I

2.1 The Importance of Drawing and Its Usage

Drawing is an act of creating image by hand using such graphic elements as outlining, shading, and filling in of solid areas. Different combinations of the graphic elements are used to achieve three-dimensionality, tonal effects, and chiaroscuro (contrast of light and dark). Drawings generally are monochromatic or consist of a somewhat organic blend of different colours.

Drawing has broad application, representing one of the most important and highly developed fields of representational art. In addition to its use for artistic purposes, drawing is used for scientific illustration. It is also used in applied art and in designing (drafting). Drawing is the basis of all art forms on a planar surface (painting, printing, relief). It is usually the initial stage in the execution of a painting, playing an important role in determining the outlines, form, size and spatial distribution of objects. Hence, the term “drawing” signifies the totality of linear and plastic elements that determine the structure and spatial relationship of forms in a painting.

Drawing is the basic technique used in the graphic arts. Other forms of graphic art, such as engraving and lithography, are based on drawing. It is an exceptional means by which an artist grasps and studies reality especially drawing from real objects or models.

There are numerous types of drawings, differing in medium, theme, genre, purpose, and technique. A drawing may be executed as an independent work of art or as a preliminary study for the execution of other works of graphic art, painting, and, less commonly, sculpture or architectural planning. Preliminary drawings (studies, sketches) by any skilled draftsman or artist are often of outstanding artistic

2.2 Tools and Materials

This section describes and explains the material for the drawing process. Fortunately most of the drawing material is inexpensive and capable of producing many drawings.

Pencils: One drawing tool familiar to everyone is the “lead” pencil. It is not, and never was, made of lead but of graphite. Graphite pencils run from 9H – the hardest, which makes a very pale gray line – down to H and HB. The grades then run from B up to 9B – the softest, this makes the darkest line of all. Remember that each grade of pencil will give an optimum dark tone and applying more pressure will not make that tone darker. If you require a darker tone then you will need to use a softer grade pencil. It is for this reason that drawings are usually made with a pencil which is at least HB, B, 2B or softer.



Figure 2.1 Pencils

Graphite sticks: Today, many artists use graphite sticks for drawing. These are simply thicker version of the same graphite strip found in pencils available in HB, 3B, 6B and 9B grades. They have several advantages over the orthodox “wooden” pencils. The barrel shape is round and can be sharpened from one side like the pencil. This way a large area of graphite can be used to mark bold thick lines as well as the fine lines with its tip. The resulting powder in the process of sharpening the graphite stick can be rubbed on to different drawings to create tone.



Figure 2.2 Graphite sticks and their effects

Charcoal: Made from carbonized wood, the sticks are graded as soft, medium or hard and thin. The lines and texture made from the charcoal sticks and pencils are usually dusty, so will need fixing to prevent them from being smudged. For this purpose textured paper and fixative spray is used.



Figure 2.3 Charcoal sticks and pencils and their effects

Coloured Pencils: Coloured pencils are made in a similar way to graphite pencils. The pigment is mixed with clay filler and a binder and this mixture is then impregnated with wax. This acts as a lubricant which helps the pencil slide smoothly over the support and to fix the colour to it. Pastel pencils are also similar to coloured pencils, made from a strip of hard pastel secured in a wooden barrel. The lines and marks with pastel pencil are not as permanent as that made with coloured pencils and need to be fixed by fixative spray.



Figure 2.4 Colour pencils and their effect



Figure 2.5 Pastel pencils and their effect

Sharpeners: Pencil sharpeners create a neat point and needed for graphite sticks and pencils, and for coloured, pastel and charcoal pencils. For all other pencils and sticks a better result is achieved while using a sharp craft or utility knife. These enable the point to be sharpened to suit the style of the work in hand; it can be made long or short, or even sharpened at an angle.

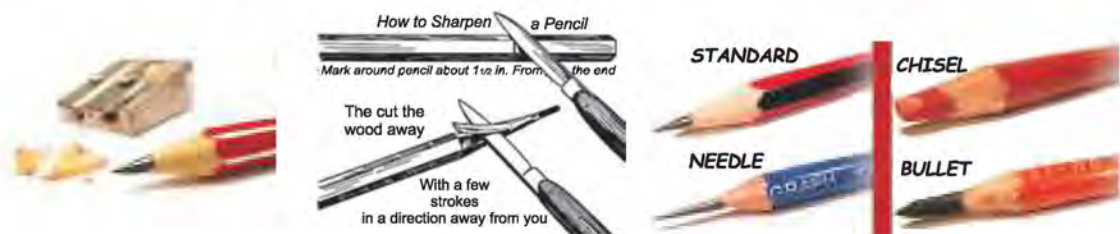


Figure 2.6 Sharpeners

Erasers: The rubber is soft and malleable; it can be used for cleaning large areas and lightening tone or pulled into a point to put in highlights.



Figure 2.7 Erasers

Fixative: To prevent drawings made with pencils, charcoal or other soft pigment or material from being smudged they need to be fixed. Be sure to follow the manufacturer's instructions when using it. Keep in mind that, once fixed, the drawing cannot be altered by using an eraser. However, you can work on top of the fixed drawing and it is a common practice to fix a drawing periodically whilst it is being made.



Figure 2.8 Fixative

Paper and support

t: It is wise to match the paper or support to the media being used, as some papers are better suited to working with certain media. There are three distinct paper surfaces, rough, smooth and drawing papers. Rough, as the name suggests, has a random, textured, grainy surface. It is best suited to bolder work using charcoal, chalks, pastel pencils, soft graphite pencils or sticks. Paper with the smooth surface is known as “hot pressed”. They are ideal for pen and ink work, wash drawing and fine pencil work. Drawing papers are white but coloured papers are also available with both smooth and textured surfaces and are ideal for pastel, chalk, charcoal and coloured pencils.



Figure 2.9 Drawing papers /supports

Drawing boards and easels: It will be easier to work if the paper or support will be fixed to a drawing board. A good choice for the students is a drawing board with an adjustable table or easel.



Figure 2.10 Drawing Board



Figure 2.11 Adjustable table easel



Figure 2.12 Below are different kinds of easels

2.3 Drawing Practice

For drawing practice students will learn different styles of drawing which can help them in producing a more accurate presentation of the objects. Firstly, they will examine the object they want to draw, and determine what basic shapes make it up.

The image below guide the students to identify the shape as well as the basic form of the object

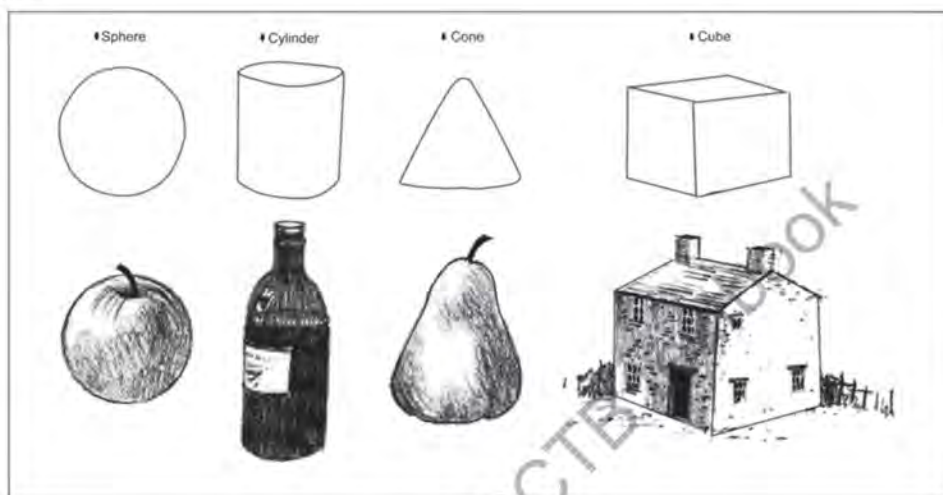


Figure 2.13 Drawing Practice

Note: Before starting drawing practice in class, talk about how “drawing is seeing.” The objects that are to be drawn are made up of basic lines and shapes. Put them together in certain ways.

Drawing Practice # 1

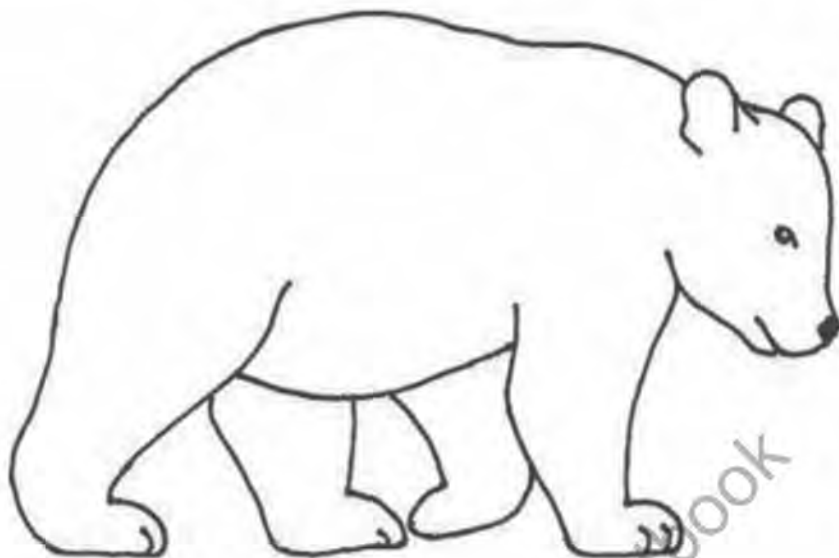
Observe the basic shapes

Material:

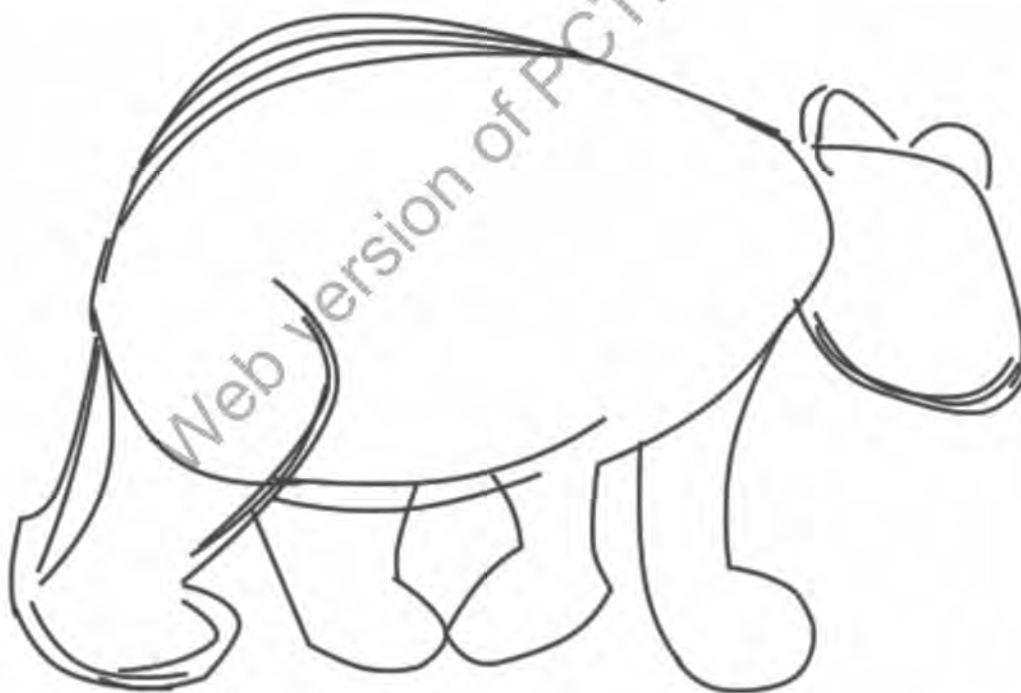
1. Pencils
2. Drawing
3. Paper
4. Erases
5. Reference Photos

Dear students! Look around the room. Can you find a circle? (Circles can include door knobs, light fixtures, heads of the other students.) Can you find a square? (Squares might include picture frames, window panes, and doors). What about a triangle?

When you draw, it's helpful to begin by drawing with shapes. You will want to sketch these, drawing them lightly, as you may need to erase some of them later. For example, if you were drawing the bear below, you might first draw a large oval for its body, a smaller oval for its head, two round ears, rectangular legs, and round paws.



1. Your drawing might look like this:



2. What shapes do you see in this drawing of a dog? Draw the shapes – but only the shapes. Don't worry about drawing any details. As you draw, be sure to note where the shapes connect with each other such as where the ears connect to the head and where the legs attach to the body.



3. Your drawing might look like something like this:



4. Now that you understand how to look for shapes, let's look for the basic lines, straight and curved. You can see straight lines on objects such as the edge of a door, window, or book. Curved lines are everywhere else - an apple, a smile, an ear. Looking again at the picture of the puppy, let's add the lines on top of the shapes we drew. Pay careful attention to where the lines are straight and where they curve.



5. As you draw the lines, remember that you don't have to the shapes exactly – use the shapes as a guideline for where the lines should go (notice that you can still see part of the shapes in the example above). After you've drawn in the straight and curved lines, simply go back and erase any extra lines you no longer need.

Drawing Practice #2

Drawing of symmetrical objects-1

Material:

1. Pencils
2. Drawing Paper
3. Erasers
4. Reference Photos
5. Symmetrical Household Objects



Figure 2.14 Symmetrical vases

A still life is a drawing or painting of inanimate objects. It could include flowers, bowls, fruit, old shoes, tools, toys – the possibilities are endless! When creating a still life, the skill of drawing symmetrical objects comes in handy. Symmetrical objects are objects that are exactly the same on both sides. If you were to draw a line straight down the middle of the object, the two sides are mirror images of each other. For example, these vases are symmetrical (Figure 2.14).

Mirror Drawing Practice

Look at the objects below. The first half of the object has already been drawn. Draw the other side of it to mirror it exactly, completing the picture.

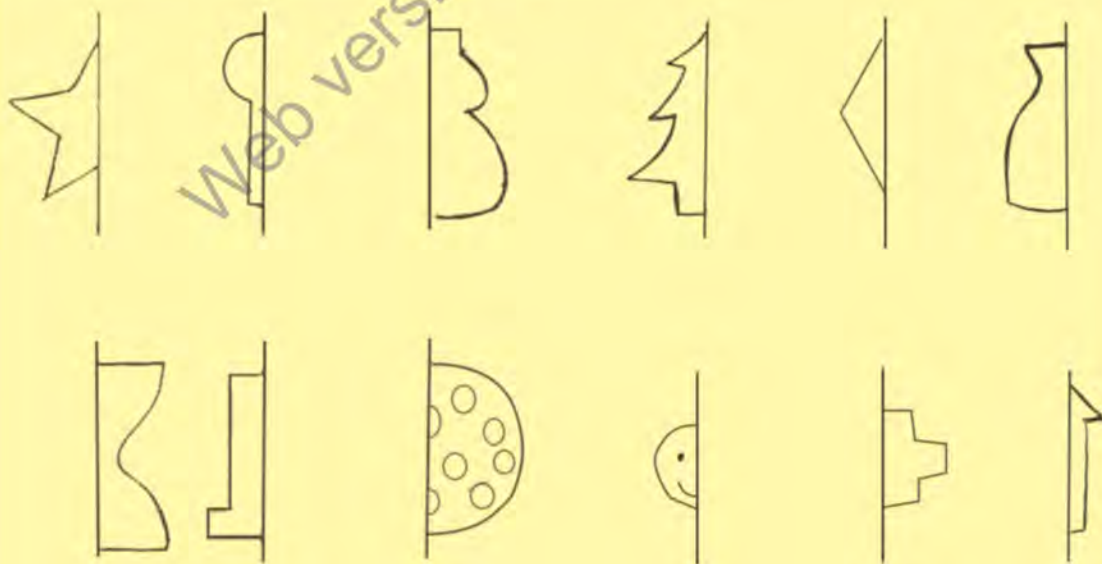


Figure 2.15 Drawing Symmetrical Shape

Drawing Practice #3

Drawing symmetrical objects-2

Note: For this exercise, arrange different kinds of bottles on a table in the class room for the live observation of students. For initial practice students can copy one or more of the pictures below.



Figure 2.16 symmetrical objects

Draw the basic shape of an object on your paper, making sure your drawing will fit on the page. For example, if you are drawing the vinegar bottle, your sketch might look like its actual shape. Draw the second side of the object to mirror the first side.



Figure 2.17 Drawing of a symmetrical object

Dear Students! Squares, rectangles, triangles, cones, cylinders, circles, ovals...these are the basic shapes that will aid you in drawing objects more accurately. This technique can be used when doing a still life, a landscape, and practically any other object or subject you wish to draw. As you progress through this technique, you will see how this style of drawing can aid you in producing a more accurate presentation of the subjects. First, examine the object you want to draw, and determine what basic shapes make it up.

Drawing Practice #4

A Still Life Drawing

Note: When drawing a still life you can use some of the techniques from activity 1, 2 and 3 as well as learn some new ones.

A still life is a picture, painting, or photo of an object or group of objects arranged together. It could be a drinking glass, flowers in a vase, an old shoe, a collection of tools, or a pile of toys. For this practice, we'll be drawing a still life from the photo below.



Figure 2.18 Still life with fruit

To begin, you will sketch out the basic shapes you see in this still life. Draw them very lightly to determine how big the objects should be and where they should be placed on the paper. Too big will run right off; too small will look like you chose the wrong size of paper. Your drawing should fill up most of the page, but don't let it get too close to the edges; you will lose some of your picture if you frame or mat it when you're done.



Once you have your placement, double check the proportions of the objects. Remember, proportion refers to the size something when compared to something else. For example, apple is about half the size of the pumpkin; make sure your pumpkin is twice as big. Measure them with a pencil. Hold your pencil next to the pumpkin. The pumpkin is about one and a half pencils high. Now hold your pencil next to the apple. The apple is only about half a pencil high.

with darker lines to draw the objects. Look at all the lines to see if they are straight or curved and to see where they connect.

In this drawing, notice the bottoms of the apples versus the bottom of the pumpkin. The bottoms of the apples appear lower than that of the pumpkin.

This is because the apples overlap the pumpkin. When two things overlap, the object in the front appears lower than the object in the back.



When you are satisfied with your basic drawing, it's time to add the shading. Look at the photo again. There are shadows not only on the table, but also on the pumpkin and the apples. Using your 2B pencil, gently go over the apples with a light layer of graphite. (Drawing A) This will give them the appearance of having colour, even though you are drawing in "black and white."



Drawing A



Drawing B

Next, where you see the shadows, press the pencil a little harder, making the area darker. There are a couple of ways to do this. One way is to move your pencil around in a circular motion, creating marks like in the drawing B.

Another way is to make straight lines very close together (Drawing C). Be sure these lines are all going in the same direction. Whatever direction you choose for the shadows of the first object, use the same direction for the shadows of the other objects.



Drawing C



Drawing D

You can also use lines that criss-cross which is called cross-hatching (Drawing D). If you use this method on one object, go ahead and use it on all of them.

Continue this same process with the other apple and the pumpkin. Add the shadows on the table.



3

Note: To improve your drawing skills you must practice, practice and practice. You can collect and arrange items from around your home to create your own still life.

When drawing a still life from the actual objects instead of photos, you'll find that you can draw the objects from many different perspectives, or points of view. Each perspective will result in a different drawing. In the photos below, none of the objects were moved. The photos were taken from different perspectives. Notice the "change" in the shadows as well.



Figure 2.19 Options for composing the fruits in different way

Drawing Practice #5

Still Life with Fruit

Material

1. Pencils HB or 2B
2. Eraser
3. Sharpener
4. Drawing paper
5. Drawing Board



Figure 2.20 Still Life

Note: This exercise primarily will explore the potential of the simple pencil line. Arrange a few pieces of fruit on a square wooden chopping block. For this exercise as most of the fruits have relatively uncomplicated, rounded, fluid shape with little in the way of extreme surface textures. This will be an ideal subject for the students to practice the line work and develop an understanding of shapes and forms.



The arrangement of fruit on a square wooden chopping block has the effect of holding all the images into one place. Begin by lightly indicating the shape and position of the board. Pay particular attention to correctly positioning the angle of the line that represent the right - and left - hand side of the block. On to this, lightly indicate the simple shapes and position of the fruit. Once you complete this positioning, use these light lines as a guide and redraw the edges of the block and its shadow with a darker line by applying heavier pressure to the pencil.



2.

Draw the bananas next. Although they appear to be gently curved in shape, the line describing their shape should search out and show each slight change in direction. Note how one of the bananas intersect or overhangs the edge of the wooden block. Use the darker or heavier line on the side of banana in shadow and draw a lighter line on the side receiving light. The angled sections, which make the sides of banana, should be indicated using low intensity of lines.



3.

The pear and lemon will be drawn in the same way. As you are drawing, pay attention not only to the shape of each piece of fruit but also to the shapes created around and between them, relating their shape and position to the bananas and the edge of the block. These shapes around an object are known as negative shapes and are as important as the object itself or the so-called positive shapes.



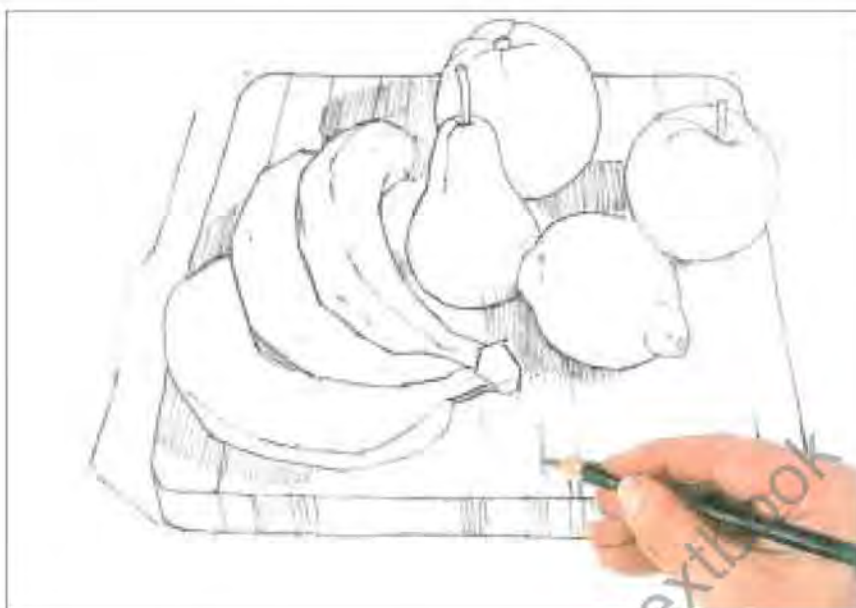
4.

Draw the orange and apples as before, vary the pressure as you draw the lines; apply less pressure on the lit side of an object and heavier pressure on the side in shadow. Pay particular attention to the stem or the area where each piece of fruit was attached to its parent plant and notice the degree to which each piece of fruit dissects the edge of the wooden block.

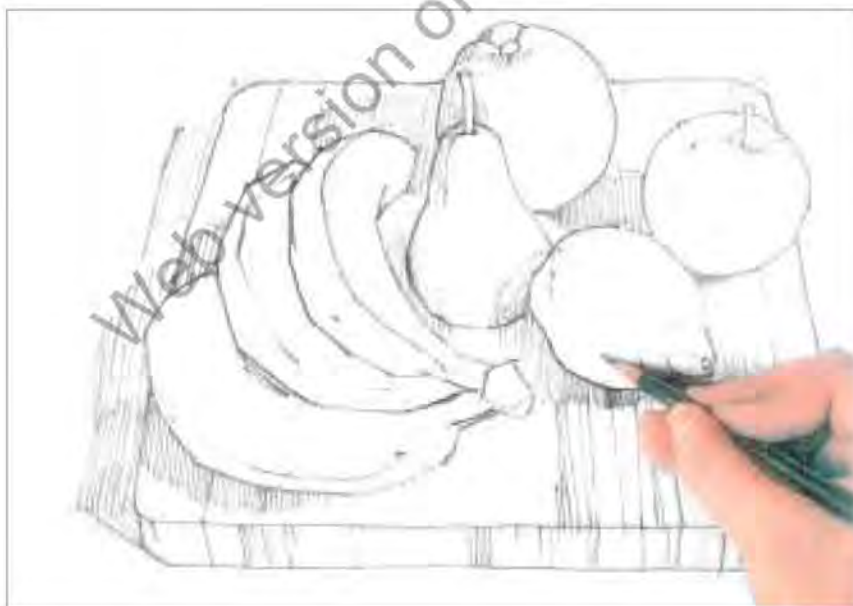


5.

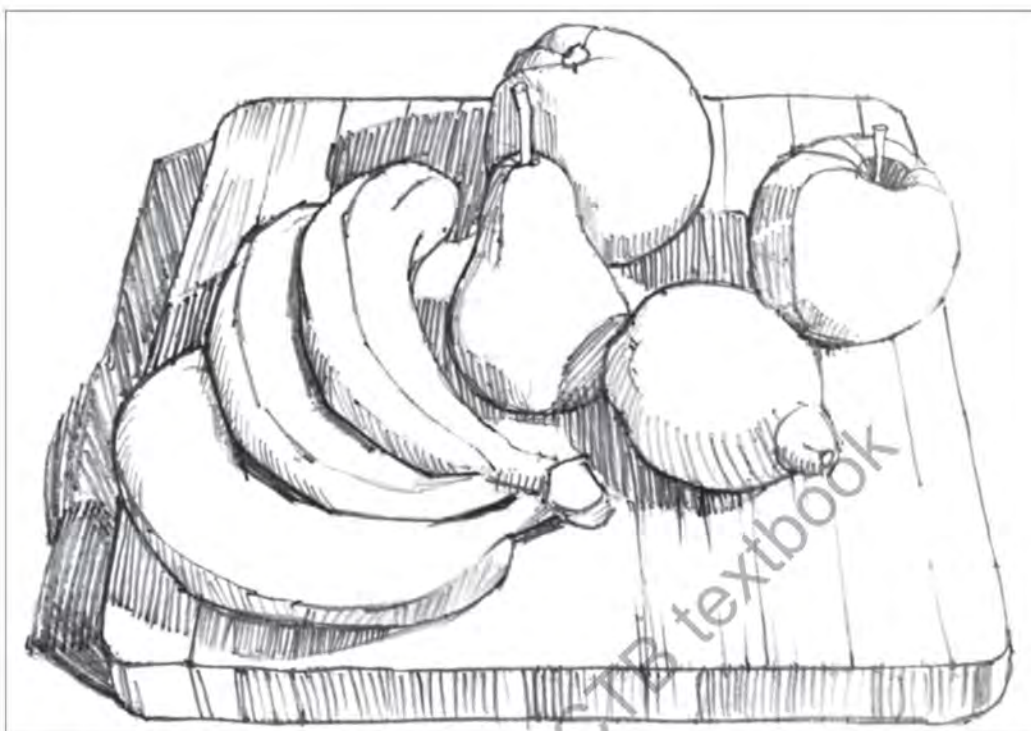
Use a few lines to describe the position where the shadows fall on both the wooden block and each piece of fruit. Also use light lines to describe the contours of each piece. These should not be overdone – two or three lines for each piece of fruit are enough. Add lines to indicate each section of wood making up the wooden block.



6. Add more lines to the block to suggest the pattern of the wood grain. Make these lines darker in the area of shadow and on the block edge. This has the overall effect of throwing the fruit, which in tone, is much lighter, to get relief.



7. Although essentially a line drawing, complete the work by adding a little simple tone to these areas in deep shadow. Apply the tone using a series of simple lines, following the shape of contour of each surface.



8

Try a different arrangement and medium. The possible variations of a simple arrangement are almost limitless. Experiment with the composition by adding or removing different objects or fruits and also try with different material like charcoal sticks or coloured pencils.



Figure 2.21 options for Still Life with Fruit

Drawing Practice #6

Still life with hard objects

Material

1. Pencils 2B and 6B
2. Eraser & sharpener
3. Drawing sheet or paper
4. Ruler
5. Drawing board



Figure 2.22 Still Life

Note: Arrange a still life using a collection of objects that can be found around most homes like jars of different sizes and colours, ball, wooden boxes etc. Such shapes are relatively simple, as are ellipses and perspective on the box and bricks. The source of light should come strongly from the right, thus the objects would be evident and straightforward to represent.



1.

Using the 2B pencil, sketch in the position of the objects. Work lightly so that the lines will disappear once tones is added. Notice the jars and pots are little more than simple cylinders; concentrate on getting shallow ellipsis at the top and bottom of each of them correctly. The wooden ball is simply a circle. Draw the boxes according to the perspective. Once you complete the drawing of the objects, begin to work the middle tones, seen on the left-hand jar. In order to make darker tone, apply heavier pressure to the pencil.



2.

Use the darker tone in the vase of dark colour. Press hard to make the dark tone between the left-hand jar and small pot at the front. Light pressure establishes the overall tone of the small pot with slightly heavier pressure giving the shadow inside, around the rim and the shadow cast by the wooden ball.



3.

Scribble a relatively dark tone evenly across the wooden ball and apply a slightly lighter tone across the front of the wooden box. Work a similar tone onto the earthenware jar placed at the top of the box. Darken the rim of the jar and add a dark area to the jar's left hand side and the top of the box immediately below the jar. Treat the small boxes next with the light tone applied to the side facing the light and a mid- tone on the forward-facing side. Indicate the lid of the box and the shadow beneath it with a dark line.



4.

Establish the shadow tone seen on the wall behind the objects, followed by the linear pattern of the wooden grain along the edge of the shelf. Change to the 6B pencil and darken the vase at the back. Darken the shadow side of the left-hand pot and the wooden ball and its cast shadow. Darken the left-hand side of the box and the top of the box immediately beneath the earthenware pot placed at the top of it. Add a little shadow beneath the brick with a dark line and describe the wooden grain on the front of the box.



5.

Use the 6B pencil to describe in the very dark shade beneath the shelf. A quick and easy way to do this is to use the straight edge of a ruler as a mask. Hold this down on the paper, support with one hand, whilst using the pencil with the other to scribble up to it. Notice how once a mask is removed the quality of the dark edge which is left has a pleasant crispness to it.



6.

At this point any highlights or lightening of tone can be made by using a piece of soft eraser. It is always easier to darken an area of tone than it is to lighten it, so try not to over-darken tone and always judge an area against the one next to it. Graphite makes eraser dirty very quickly and they will not last longer. You may cut the eraser into pieces and use them separately when needed.



7.

Look at the drawing carefully and reassess the tone – lightening or darkening. Try not to be too critical; remember it is a drawing not a photographic representation. Complete the drawing by adding a little linear detail to the surface of the shelf.

Try a different arrangement and medium. Limitless variations are possible by adding or taking away objects to make the arrangement more or less complex. This technique of making several different drawings using the same or slightly different objects is an ideal way to learn about space, balance and composition.

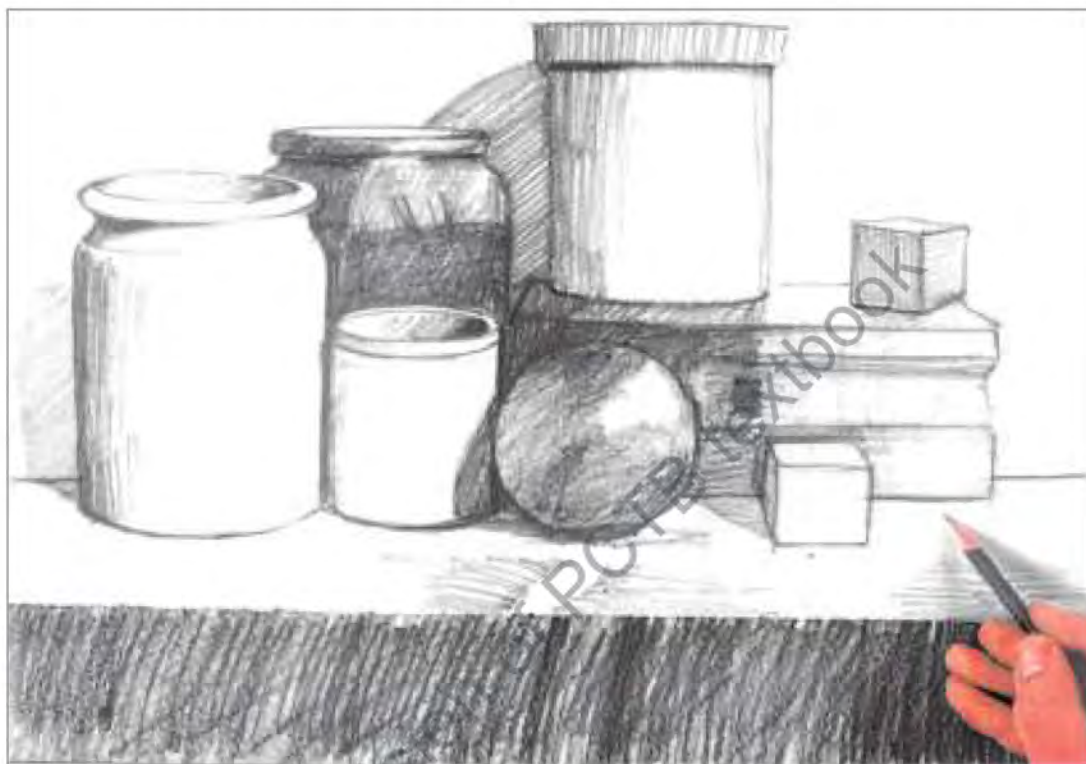


Figure 2.23 Still Life



Figure 2.24 Option for Still Life

Drawing Practice #7

Still life with garden tools

Note: Select a few items from the garden shed for this still life. Arrange the items in such a way that your eyes keep moving over and around the scene in a circular motion.

Material:

1. Soft and hard Charcoal pencils
2. Drawing paper or scholar sheet or boxboard sheet
3. Large soft brush or soft rag
4. Stick charcoal
5. Paper torchon or stomp (you can also use tissue paper for blending the charcoal on the surface of paper instead of paper torchon or any stomp)
6. Fixative
7. Ruler



1.

Use the soft charcoal pencil to sketch the objects. Ignore details and concentrate on shape and position. Pay attention to the ellipses of the flower pots and the angles of the fork and trowel. Once you complete the drawing, lightening the line work by brushing off any excess charcoal dust using the soft brush or rag.



2.

Use the stick charcoal to establish the darkest tone in the shadow area of the drawing. You will find that a point is reached where it becomes impossible, even by pressing harder, to make an area of tone any darker. This is because the paper surface can only hold a certain amount of loose pastel dust.



3.

Using the paper torchon, pick up the excess charcoal dust and rub it into the paper surface to establish the mid-tones. Work across and around the flower pots, over the tools and onto the fabric of the gardening gloves. Occasionally you may find that you need to reintroduce more depth into the darker areas using the stick charcoal.



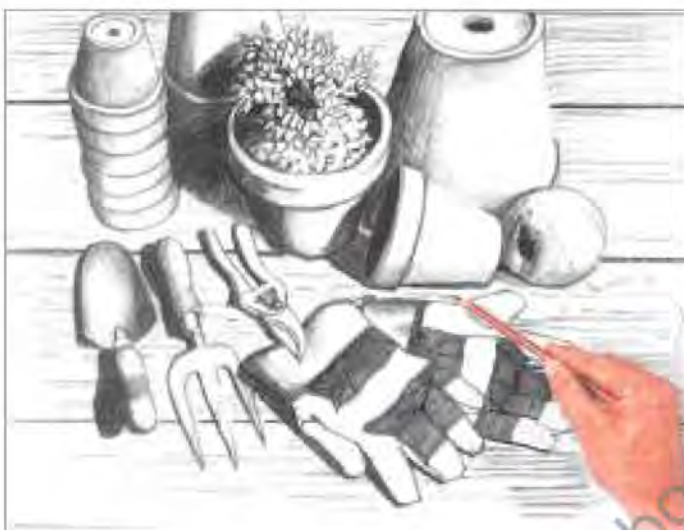
4.

Once the medium tones have been established the work can be fixed. Fixing before this point would mean that the charcoal cannot be manipulated and move around using the torchon. Once fixed, use the stick charcoal to retouch those areas in deep shadow and begin to define the leaves on the plant.



5.

Once you have completed all of the tonal blocking, you can begin to add some details. Use the combination of hard and soft charcoal pencil to draw the leaves on the plant and the gravel dressing in the pot. Add dark reflections beneath the tool handles and defining the cutting blades and cutters with one sided light. Establish the lines on the surface of sting roll and wrinkles on the gardening gloves.



6.

Define the wood block grains and lines of the tabletop with stick charcoal around and between the objects. And draw the dark gapes between the wooden planks which make up the table top by using the stick charcoal and a ruler. Add the final touches using the soft charcoal. When complete, fix the drawing to prevent smudging.



Figure 2.26 Option for Still Life

Try a different arrangement and medium. A more complex composition can be made by introducing other objects into this still life arrangement. Draw it from different angles and viewpoints. You can also try the same exercise and the new composition with coloured pencils.



Figure 2.27 Option for Still Life

Drawing Practice #8

Fresh Flowers



Figure 2.28 Still Life with Fresh Flowers

Arrange flowers of different colours in a simple stoneware pot. Cover the table with a piece of cloth having a linear pattern and set the source of light from right side or left side, it should be one sided.

Material:

1. Drawing paper
2. Coloured pencils or pastel pencils
3. Fixative if using pastel pencils



1.

Begin by using the grey pencil to establish the shape and position of the pot; this placed more or less centrally on the paper. Using the same pencil, draw the lines of the cloth. Draw the position and shapes of the flowers next. Draw each one in the colour which corresponds to the flower's actual colour. Work across the bunch positioning each flower head relative to the flower next to it and the top or lip of the pot.



2.

Continue positioning all of the elements by drawing the pattern of the cloth in grey colour and the foliage and the stems using the olive green pencils. Use black for those stems which are deep in shadow. In order to prevent your hand smudging out the work which have been done so far, you may find it helpful to spray the image lightly with fixative.



3.

Draw the flower heads colour by colour, starting with the purple flowers on the left. Use black to draw the flower centres and also for those petals which are in shadow. Keep the pencil work fairly open as there is no need to try to eliminate every last trace of the white paper. Use a combination of violet and manganese violet to add colour to the petals. Then treat the blue flowers in the central area in the same way; using black, ultramarine and the two violets.



4.

Once the colours of blue and violet flowers have been established, turn your attention to the red flowers. These are treated in the same way using a combination of black and red pastel pencils. On all of the flower heads, an occasional smudge with the finger will blend or subdue a colour. Rework this area with a few darker, more incisive linear marks to suggest the linear pattern on the petals.



5.

Use black to draw in those stems and parts of leaves that are in deep shadow. Where the leaves catch the light, use light green or yellow green. Use chrome green or olive green in middle tone areas of leaves. Work carefully around the each flower head so as not to obscure their shape.



6.

Once the flowers have been completed turn your attention to the pot. Use black, grey and a little brown ochre on the shaded side of the pot. Add a little ultramarine on the left-hand side of the lip where there is some reflected colour from the purple flower heads above. Apply the ivory colour over the right side which faces the light source.



7. All that remain is to use a combination of warm grey and black to scribble (apply) in the shadow cast across the white wall. Use linear strokes to represent the waves of the cloth; draw the black pattern followed by the red. A final spray of fixative will ensure the work will not become smudged.

Try a different arrangement and medium. The variations of the theme are endless. As you progress in drawing and confidence try more and more complex arrangements. Try flowers with a glass vase and use different material like pastel colours or water colours.



Figure 2.29 Two options for still life with flowers

Drawing Practice #9

Landscape

Material:

1. Charcoal pencils (hard and soft)
2. Charcoal paper or pastel sheet
3. Stomp or Tissue paper for smudging wherever it will be required

The right landscape subject often gives an opportunity to combine delicate blending with crisp lines and broad strokes in a charcoal drawing.



Figure 2.30 Landscape Drawing



1. Draw the foliage in the back ground simply marking their area with putting light pressure on hard charcoal. And applying just a bit more pressure to hard charcoal, draw the trunk and branches of the trees. Concentrate on the natural shape of trees. Then draw the casual wandering lines to define the shape of the ground at the foot of the foreground trees.



2. With step 1 as a guide, redraw the counters of the trees with firmer, more precise lines. Working with the sharpened point of hard charcoal pencil, search for the small irregularities that lend realism to the trunks and branches. Add few rocks to the shape of land at the bases of the foreground trees. Then look more carefully at the shape on distant shore and reinforce the lines created in step 1 with more exact counters – keeping in mind that these lines will disappear when further tones will be added in later steps.



3.

It is important for this drawing to have a feeling of deep space, which depends upon strong contrast between the lighter or pale shapes in the distance and the dark shapes in the foreground. So begin with the lightest tone in the background. Now use a soft charcoal pencil and apply the tones with less pressure on it. Use a piece of tissue paper or stomp very carefully to smudge this tone. Look closely at this tone and you would see the texture of charcoal or pastel paper that will be an ideal surface for this drawing in which you are going to do a lot of blending.



4.

Going on to the darker mass of trees, use soft charcoal pencil to shade in darker tones. Apply more pressure on your charcoal pencil whilst shading at the top of the mass of trees and less pressure towards the bottom where the island disappears into mist. Blend the tones again with the slanted edge of stomp or previously used tissue paper. Carefully blend the delicate shapes at the top of trees so that the feeling of tree tops should be visible. Use a soft tissue for blending the misty area, which will not remove the tone completely but will leave a soft grey veil.



5. Using the soft sharpened charcoal pencil draw the tree trunks in darker tone which are immediately in the foreground. Use hard charcoal with less pressure to draw some of the branches at the top of trees and some with lighter effect using pencil to show the perspective and variation of branches.



6. Work with the broad side of soft charcoal on the immediate foreground applying heavy, ragged strokes. Strengthen the contours of the rock in the foreground with the sharp tip of the soft charcoal and add a few strokes representing the blades or leaves of grass against the pale or light tone of water, which is still a bare paper. Use the tip of your finger to blend the tones slightly in the foreground. But do not rub too much and leave some strokes to suggest texture of the foreground.



7.
Finally, add some details in the foreground and dark mass of trees in the background with the combination of soft and hard charcoal. Complete the landscape and fix it finally.

Chapter #3

PAINTING PRACTICE -I

3.1. What is Painting

Painting is an art of image making through the application of coloured pigments, paints or any other material to a surface or a ground which can be a canvas, paper or a wall. Commonly there are two kinds or mediums: one is wet medium like water colour paints, oil paints, enamels, acrylics etc., and the other is dry medium which can be dry coloured pigments, pastels or coloured pencils etc. For the application of the medium on a specific surface, brushes, knives, airbrushes, sponges can be used.

Painting is one of the oldest forms of human expression in history which covers the time of prehistoric artifacts to the contemporary continuous traditions of image making covering all cultures.

Geographical and cultural difference gave birth to various types and techniques of paintings which can be differentiated with the use of different kinds of materials. Such as fresco (Figure 3.1), tempera (Figure 3.2), oil painting (Figure 3.3), watercolour and gouache (Figure 3.4&3.5), acrylics (Figure 3.6), pastels (Figure 3.7), spray paints (Figure 3.8), mix media (Figure 3.9) and digital printing (Figure 3.10) etc.

3.2 Fresco painting

Fresco is an Italian word which means fresh. This is a traditional medium of water based painting which is done directly onto a wall or ceiling surface after the application of fresh plaster. This technique was perfected in 16th century Italy. It is one of the oldest known medium of painting which is surviving in the form of prehistoric cave paintings and mural decorations and paintings of the ancient architecture from the East and West.



Figure 3.1 A fresco painting decoration on the interior of Shahi Hammam adjacent to Masjid Wazir Khan, Lahore, Pakistan

3.3 Tempera Paintings

Tempera painting is done with the mixture of dry colour pigments into an emulsion and thinned with water. It is also an ancient medium which can be seen in various world cultures.

Tempera was a medium of making large murals in ancient dynasties of Babylonia, Egypt, Greece and China. It was also used for the decorations of early Christian catacombs. It was employed on a variety of surfaces like stones, mummy cases and papyrus rolls in Egypt, wooden panels in Byzantine. In Europe this technique was superseded by the use of oil paints during 14th and 15th century Renaissance.



Figure 3.2 Painting from the tomb of Sennedjem, Deir el Medina, *Sennedjem following by his wife is playing the Senet game*, tempera painting on Door panel, (c. 1400 BC); in the Egyptian Museum, Cairo, Egypt.

3.4 Oil Painting

Oil paints are the mixture of dry colour pigment powder with refined linseed oil. It can be used on various surfaces like hardboard, canvas of any kind, wood, stones, metals, concrete or even on paper or cardboard. It can be applied directly in a thick form on the surface or thinly with the mixing of linseed oil or turpentine oil. This technique was developed and excelled by the 15th century European painters. Now this technique is widely adopted by the painters throughout the world.



Figure 3.3 Saeed Akhter, *The Bloch*, 2008, oil painting on canvas, 48×48 inches in size, Ejaz Art Galleries MM Alam Road, Lahore, Pakistan

3.5. Watercolour and Gouache

Watercolour paints are made of colour pigments and gum-arabic. The use of water to make it applicable on white surface of a paper/card itself creates a variety of methods for this medium. This technique is known for the transparency of colours on white surface. Sable hair, squirrel hair and camel hair soft brushes are used for its application. This is a quick medium and easy to use.

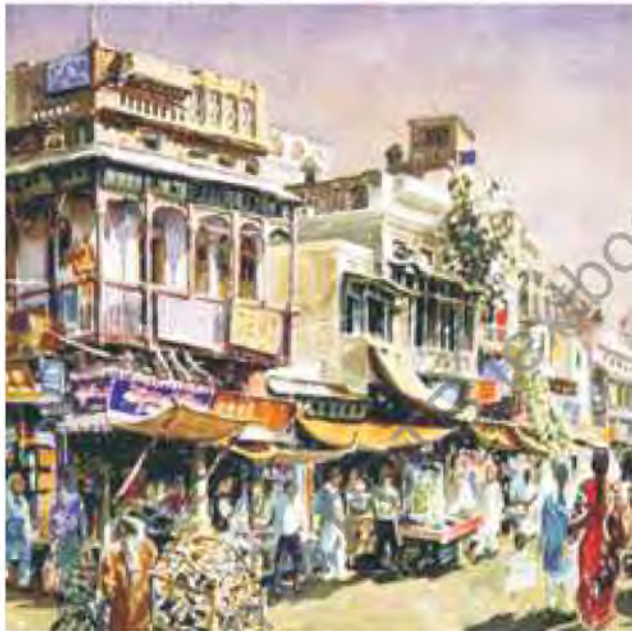


Figure 3.4 Ejaz Anwar, *Anarkali Bazar*, watercolour painting,
<https://paintersofpakistan.wordpress.com/2014/03/21/aj-az-anwar/>

Gouache is opaque watercolour, known also as poster paint and designer's colour. It is thinned with water for applying, with sable and hog-hair brushes to white or tinted paper and card and occasionally to silk.



Figure 3.5 Saira Waseem, *Passion Cycle*, 2004, gouache on wasli paper, 5.5X9 inches in size, exhibited: Transcendent Contemplations, Green Cardamom, London, 2004,
<https://www.saffronart.com/auctions/PostWork.aspx?l=7507>

3.6. Acrylics

This technique is fast drying and mixture of colour pigments and acrylic polymer emulsion. Acrylics are water soluble but transformed into water-resistant when get dry. Its thin application with more water resembles with watercolour and thick application give effect like an oil painting. It also has its own unique character and brilliant freshness of colours which cannot be attained with any other media.

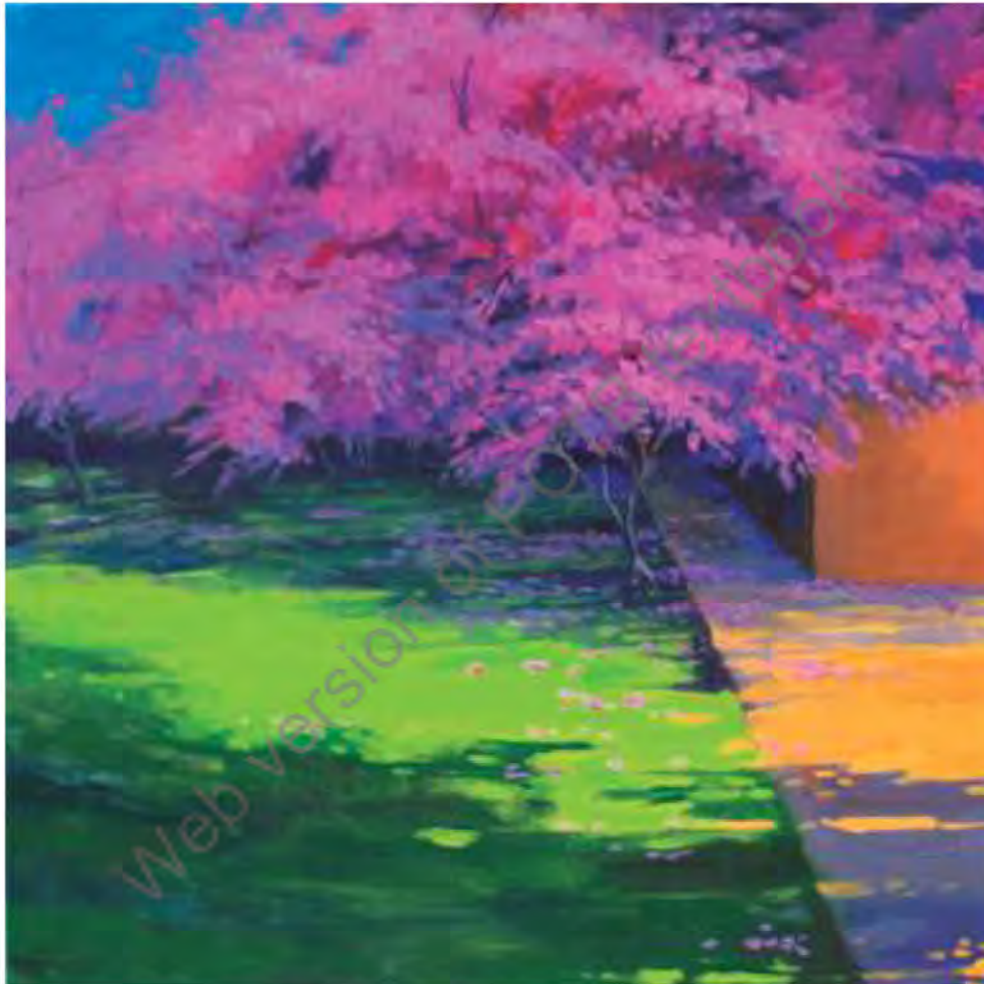


Figure 3.6 Sadia Arshad, *A Discourse with Nature*, 2014, Acrylics on canvas, 24×24 inches in size, exhibited in Hamail Art Galleries Lahore in 2014, now in a private collection

3.7 Pastels

Pastels are a dry medium of making images or paintings. It is available in stick, chalk or a pencil form as dry pastels hard or soft and oil based pastels. This is a quick medium and directly applied on textured surface. Special pastel papers are also used for this medium. The art piece created by pastels can be a drawing or a complete painting.

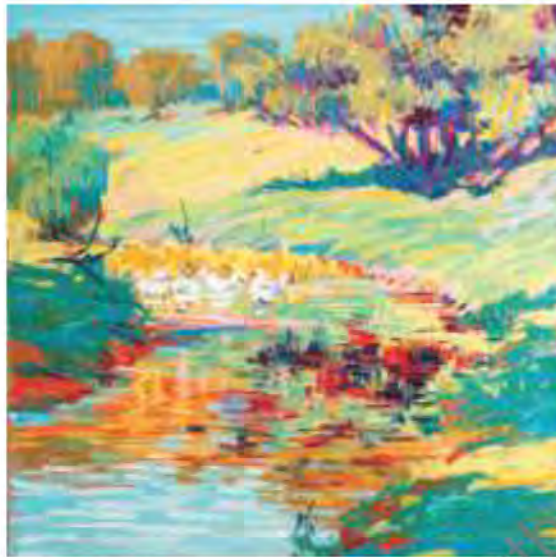


Figure 3.7 John Pierce Barnes, No.2, pastel painting on paper, 20th century American artist, <https://www.artistsnetwork.coni/art-mediums/pastel/john-pierce-barnes-gallery/>

3.8 Spray paints

Spray paint, which is also called Aerosol, is a kind of painting medium that is available commonly in a sealed pressurized bottles or container and is released in a fine spray mist, when pressing valve button on the top. This medium leaves an evenly coated and smooth surface. This medium can be applied directly to plastic surface of any kind, walls, ceiling, stones or bare metal. Spray paints or aerosol's speedy nature, portability and permanence make it a common graffiti medium. During the late 1970s street art, graffiti writer's signature and murals became more prominent and elaborated. This medium introduced a unique kind of street art and graffiti art of 20th century.



Figure 3.8 Mohammed Ali, Writing on the Wall, 2009. Spray-painted mural, 50 × 230 feet, Birmingham, United Kingdom

3.9 Mix media

Mix media painting represents a combination of two or more painting medium on one art piece. It can be the mixture of watercolour and dry pastels or a combination of drawing material with pastels and acrylics etc. Different materials and surfaces can be explored for its development like collage of newspapers, fabrics, photographs or packaging material or simple paper and canvas.



Figure No. 3.9 William Goodman, Mix media painting, Mississippi Canada,
<https://supersonicart.com/post/130078829817/william-goodman>

3.10 Digital painting

“Digital painting is a method of creating an art object (painting) digitally and/or a technique for making digital art in the computer. As a method of creating an art object, it adapts traditional painting medium such as acrylic paint, oils, ink, watercolour, etc. and applies the pigment to traditional carriers, such as woven canvas cloth, paper, polyester etc. by means of computer software driving industrial robotic or office machinery (printers).

As a technique, it refers to a computer graphics software program that uses a virtual canvas and virtual painting box of brushes, colours and other supplies. The virtual box contains many instruments that do not exist outside the computer, and which give a digital artwork a different look and feel from an artwork that is made in the traditional way. Furthermore, digital painting is not 'computer-generated' art as the computer does not automatically create images on the screen using some mathematical calculations. On the other hand, the artist uses his own painting technique to create the particular piece of work on the computer". Several software programs are known for this technique of art making such as Coral draw, Adobe photoshop, GIMP, ArtRage etc.



Figure 3.10 Yousaf Ejaz, A Digital painting, Pakistan,
<https://www.dawn.com/news/1152690>

Painting Practice # 1

Pen and Watercolor Painting

Teapot and Cups



Figure 3.11 Watercolour Still Life

Materials

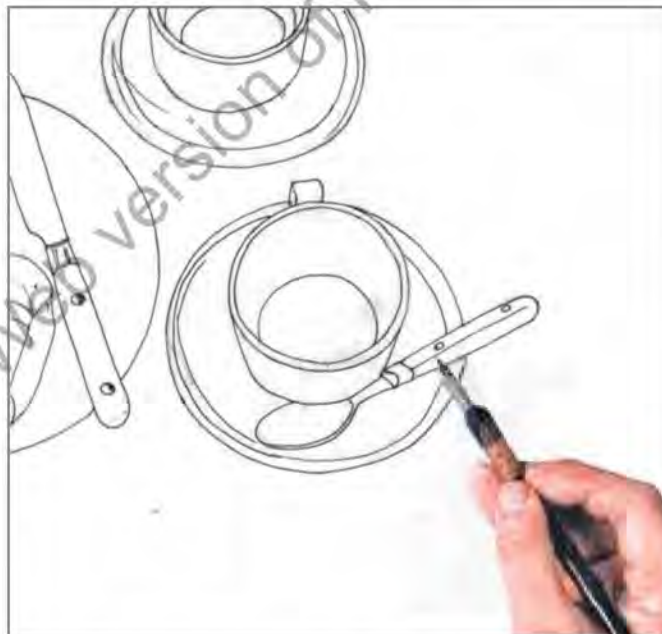
1. Soft drawing pencil
2. Watercolour paper sheet (15x22 inches)
3. Dip pen with steel nib
4. Black Indian ink
5. Round sable hair brushes of No.6
6. Watercolour kit or tubes

Note: Arrange a couple of cups and saucers along with some buns and tea pot on the table top covered with chequered cloth. Try to arrange a very casual breakfast arrangement. The gridded pattern of cloth will give an interesting background and will also hold the still objects altogether in a more aesthetic composition.



1.

Sketch out the objects with a soft pencil and repeat the drawing with use of pen and ink to make the line obvious and fluent.



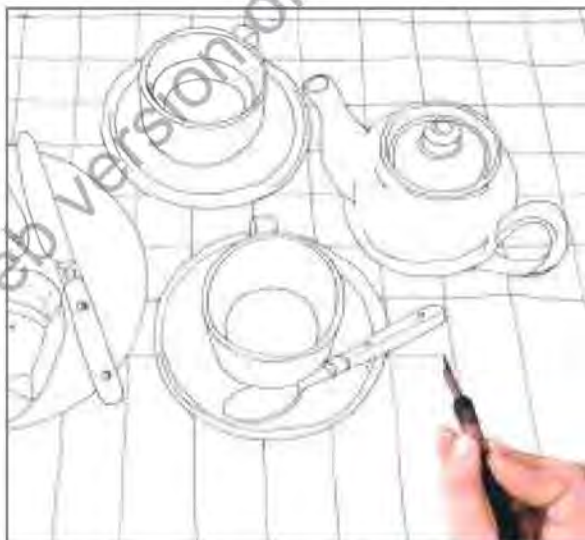
2.

Now move on to the cups and saucers. Work here with slightly more pressure and fluid strokes. The ink should flow easily on smooth paper. Along with the linear drawing of the objects, indicate the main reflections also. For this practice of pen and ink, the initial pencil drawing in soft lines will assist here.



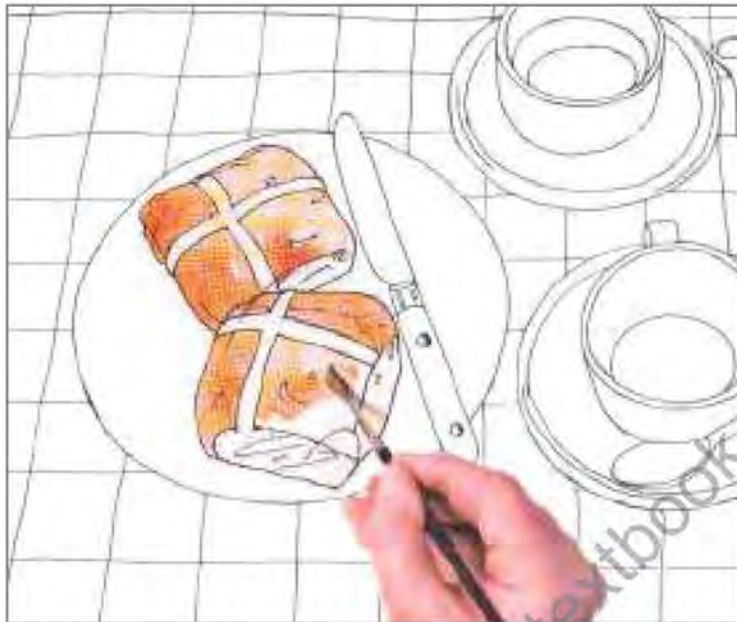
3.

Draw the tea pot in the same way paying attention to the shapes of handle and spout. Indicate the reflections. Pay special attention while drawing the lid of tea pot and be careful in making exact semi circles inside the tea pot and its lid. The drawing is more sensitive and has an above eye level view in this composition.



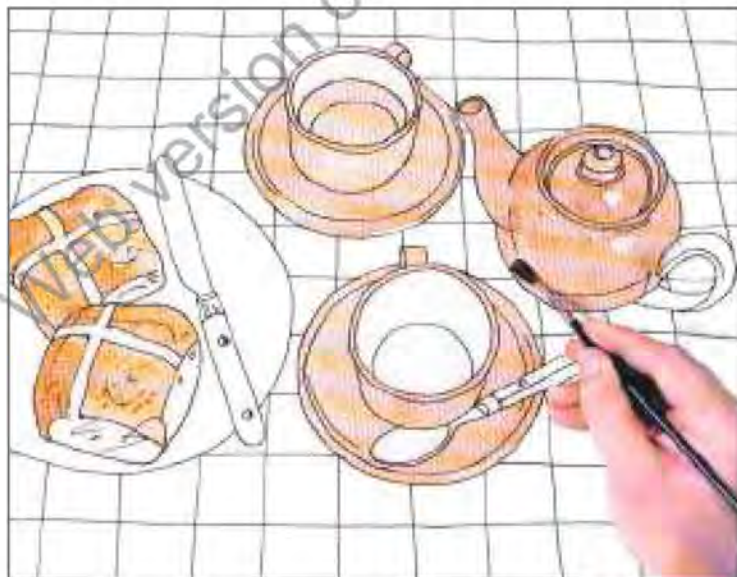
4.

The pen work will be completed with the drawing of gridded pattern of tablecloth. Be careful while drawing the horizontal and vertical lines because these are slightly angled. Draw the vertical lines first. The space between the lines will be slightly wider in the foreground and gradually they will be conical towards the background. This angle will give a sense of depth or perspective to the visual. Before drawing the horizontal lines make sure the vertical lines are completely dry.



5.

Paint with soft water color brush applying the wash of yellow ocher mixed with little ivory black over the plate, inside the two cups and on the buns. When it will be dry paint the dark outer layer of the two buns using a wash of burnt sienna mixed with yellow ocher. Before continuing the painting, allow the washes to be completely dry.



6.

Now apply a wash of burnt sienna and burnt umber for dark areas on buns. Add more water in the mixture of these two colours then use this thin colour for wash on the tea cups and teapot. While working on the surface of cups and teapot leave the highlighted area blank as white paper to give an impact of glazed surface of the pottery. Then apply a thin mixture of burnt umber to the upper cup's inside which has some tea in it.



7.

Make a mixture of gray and ivory black and add water into this tone for making a wash to work on the handle of knife and spoon. Work around the highlighted area with the same tone. Add some water in this tone and make a thin wash to work on the shadow of white area inside of both cups. Allow them to dry. Then make a mixture of burnt umber, burnt sienna and black for making a dark brown tone to work on the dark reflections on crockery. Also apply a mixture of burnt umber and yellow ocher for making tea inside the upper side cup. Let them dry completely.



8.

To give a complete look to the objects, make a dark gray colour and touch the shadow on the knife handle. Add more water and a little of gray colour to paint the vertical lines on the cloth. Once they will be completely dry then use the same tone for painting the horizontal lines. The transparency of watercolour washes will create a gridded pattern which will resemble the actual tablecloth. Now let it dry. Use the same coloured washes to make the shadow cast of each object of crockery on the tablecloth observing the source of light. Allow them to dry. Finish the painting with touching a few of the darker squares of tablecloth with dark gray colour.

Note: You may arrange a similar kind of still life for practicing a different medium of painting like pastel colours, pencil colours or again watercolour for more practice.



Figure 3.12 Another option with different material (pencil colours and marker on paper)



Figure 3.13 Another arrangement of the same objects which can be treated in different material of same water colours for more practice.

Painting Practice # 2

Watercolour Painting

Terracotta Pots



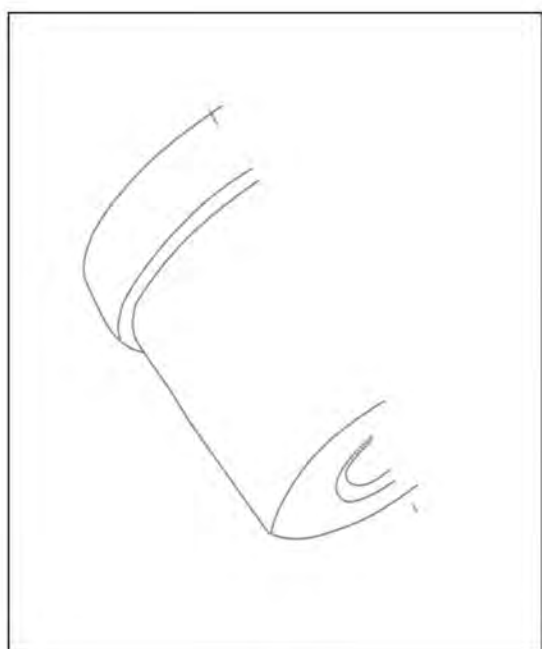
Figure 3.14 Pots

Material:

1. Watercolour paper fine grain sheet
2. Watercolour kit or tubes with the following colour range:
Orange, Burnt Sienna, Natural Sienna, Opera Rose, Lemon Yellow, yellow auréo line, bladder green, winsor red, Scarlet, cobalt blue, winsor blue
3. Water color pallet
4. Sable hair fine brushes of No. 4, 6 & 12
5. Pencil for drawing 2 HB

Note: Teacher will help or demonstrate the student for stretching the sheet on drawing board and fixing it with paper tapes from all sides so that the paper could not get waves after applying the layers of water and watery colours. The paper will be pasted with paper tapes on all sides until it will get completely dry after the completion of the painting.

For drawing follow the steps given below according to the previous practice of drawing symmetrical objects.



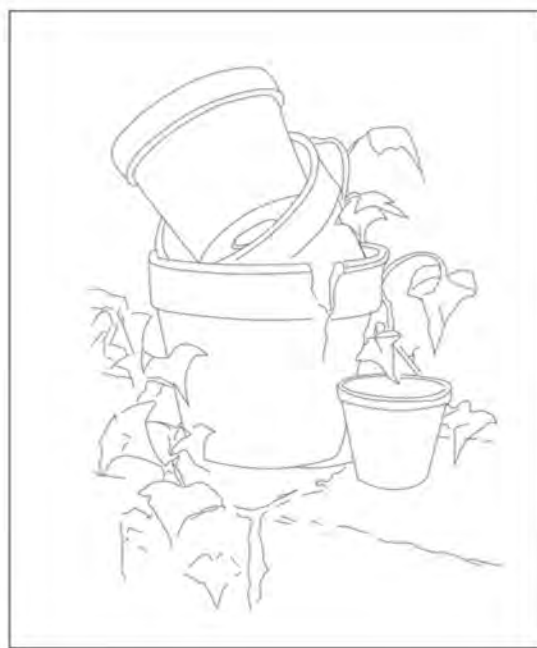
1.



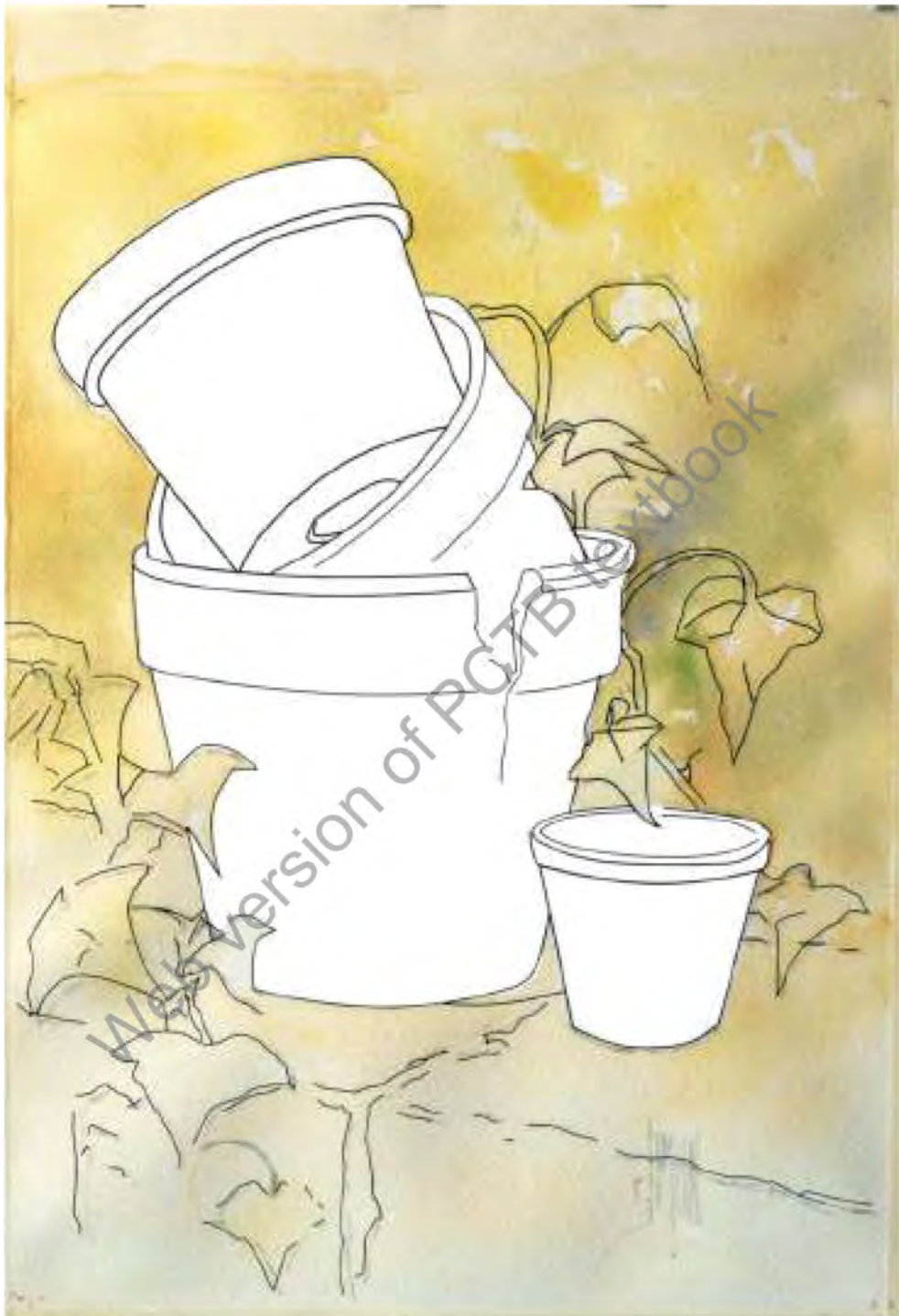
2.



3.



4.



5.

After fixing the paper and completing the drawing of the pots, first give a wash of yellow, green, a little bit cobalt blue and orange according to the given image with the soft watercolour brush of large size and let it dry for a few minutes.



6. Select the smallest terracotta pot for painting first. For pot select orange, red, and yellow ochre tones and apply observing the darker area and direction of the light.



7. Then add some washes of more earth colour tones to the bottom of painting to show the darker part of wall surface and split of the bricks. Apply a wash of scarlet red inside the pot and let it dry for the second wash with more touches of reds and purples.



8.

Start the big pot with the washes of reds, orange and little bit yellow ocher and while the surface is wet with these washes, add a few touches of greens to the big pot.



9.

Now start the third and forth pot covering the third pot and the bottom of the forth pot with a light wash of light sienna and yellow ocher, leaving the lighter area white while giving the final highlights on the pots.



10.

Then continue the third pot with darker tones of reds with the touches of blues and purples because this pot is in shadow. Let it dry.



11.

Continue with the fourth pot with moist surface. Apply washes of light yellow ocher in the center, left side tone with pink and natural sienna plus touches of orange, and treat right side with pink, orange and scarlet red. Now let it dry.



12.

Finish the bottom of forth pot by adding purple coloured touches but be careful to leave the highlighted center, in the circle of the pot's bottom.



13.

Now come back to the little one the first pot. Apply some touches with winsor blue and orange color for creating an effect of foliage, then with blue and purple touches create the shadows of the little pot observing the light direction.



14.

Apply a range of greens and blues watercolour washes in the background for making an effect of foliage. Apply darker tones right behind the area of wall and pots.



15.

Now work on the wall in the foreground and add touches of blue, purple and sienna keeping in view the details of the split of bricks.



16.

Now work on the shadows on the pots with more intense wash of pinks, reds, purple and a little bit blue.



17.
Add some leaves in greens and yellows and create shadows on the wall surface. Work on the final touches, adding some details of pots and leaves. And let it dry completely to get the final painting.



18.
The complete painting will look like this.

Note: You may arrange some objects of different shapes and colours to practice more in the same watercolour technique or different mediums can be tried like pastel colours or pencil colours.



Figure 3.15 An option for the arrangement of still objects.

Painting Practice # 3

Landscape with Pastels on Tinted Sheet



Figure 3.16 Landscape Photograph

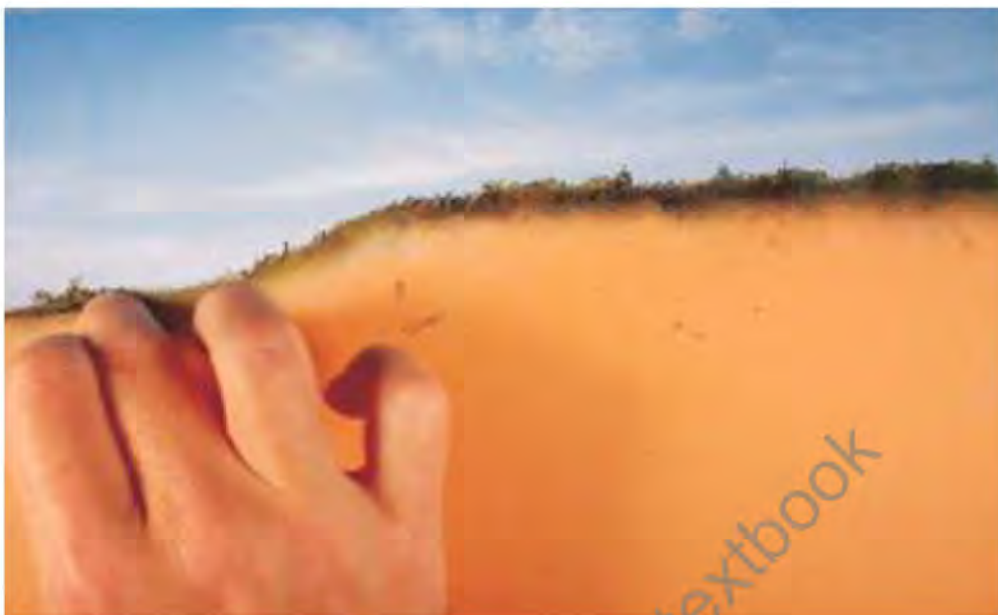
Material

1. Soft Pastels
2. Tinted pastel sheet
3. Drawing board
4. Easel (if you need)
5. Pastel Fixative



1.

Develop the background first with the darker blue tone and retouch it with lighter blue. Then take a very light blue pastel for making the shapes of clouds. Use your finger to blend lightly the colours for clouds.



2.

A tree line beneath the horizon is creating an overlapping of earth and sky in this landscape. Initially apply a dark yellow green or sap green pastel. Then treat it with burnt umber and light application of black pastel. Lightly blend these colours with your finger leaving the outline of the edges at top of the trees.



3.

Now make horizontal strokes to show the distant middle ground of the landscape. Apply light Naples yellow or cream, various tones of yellow greens, yellow ochre, and a few strokes of burnt sienna. And try to do this with a lighter pressure of your hand. Add a few distant trees without any detail just make the impressions and shapes.



4.

Apply a good amount of Naples yellow or cream colour pastel and bring it down into the foreground leaving some areas of the coloured pastel sheet of orange tone. This blank area will reflect like the earth in the landscape. Add a few strokes of burnt sienna and sap greens for making the impression of distant grass or foliage.



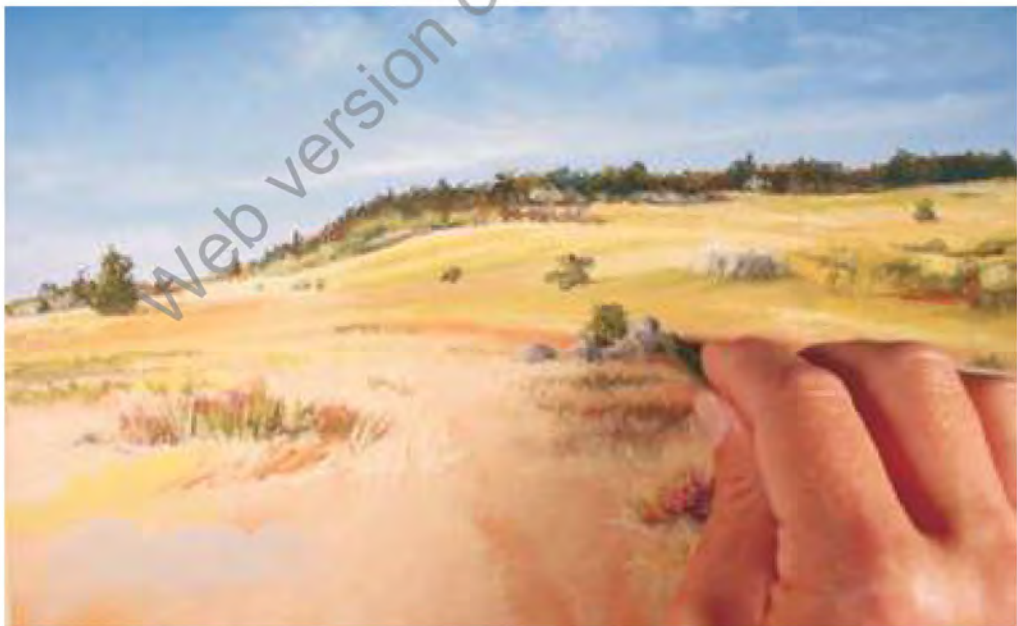
5.

Observe the patches of colour in the foreground and create a layer of those colours. To show the subtle red-purples, first apply purple and then red over it, making it darker on some places with the use of burnt umber. Use the dark yellow green or sap green for bits of grass and highlight it with lighter yellow green.



6.

Continue with more details of the landscape by adding the rocks and small distant trees behind.



7.

Apply the longer and more deliberate strokes for the grass in foreground. Try to make a greater variety of colours and strokes imitating the details of the foreground.



8. Add darker tones in the foreground. This thing will add a sense of perspective and space for the viewer. Add tall spikes and blades of grass with more pressure of your hand so that you may get more deliberate impression of details in the foreground.



9. Add another rock formation in the foreground. Try to make the rocks with more realistic approach and one sided light effect. Then add the tall spikes and blades of grass around it.



10.

Apply some additional strokes of light cream colour to indicate the longer grass of the foreground leaving the darker area untouched beneath the grass. It will reflect like the dark earth of the foreground.



11.

Now highlight the tips of longer grass with lighter tone of cream colour.



12.

Finally, add some highlights to the cloud formations. Lightly blend them with finger, making them more obvious.



13.

After the final touches and completion of the landscape with pastels, fix it with a fixative to make it durable.

Chapter # 4

AN INTRODUCTION TO GRAPHIC DESIGN

Graphic design is the process of visual communication, presenting the solutions for any visual complication or problem through the use of photography, illustration and typography. A graphic designer combines and creates images, text or symbols to communicate a message or idea. He creates a visual composition by using visual arts, typography and page layout for communication. Commonly the use of this field can be seen in the making of logos and branding (corporate design), making of books, magazines and newspapers (editorial design), poster making (advertising), web designing, environmental design, signage and products packaging etc.

4.1 Calligraphy, the Art of Lettering

The script of a language that is comprehensible to a target public becomes an important tool of visual communication. For labels of different products, posters, postal stamps, book covers or any form of branding a designer requires skill, aesthetics and creative approach to the art of lettering and typography. Designer's sense of creativity and artistic use of lettering (Calligraphy) creates an aesthetic appeal and powerful visual communication. Calligraphic letters may be based or drawn on writing but most significantly they represent the content in a unique way.

4.2 Urdu Calligraphy

Commonly in Pakistan for writing of Urdu, *Nastalique* script is considered as a standard style. This script is widely used for Urdu language in India and Pakistan.

"This script is defined by well-formed rules passed down through generations of calligraphers. The Urdu alphabet is derived from the Arabic script which itself is derived from the Aramaic script. In South Asia however, Urdu language is written in two different scripts: *Devnagri* and Arabic. In the parts of India, Urdu language has come under the influence of Hindi, borrowing its vocabulary as well as writing style from regional languages especially Sanskrit. However, in Pakistan, Urdu has retained its Persio-Arabic influence and is written in *Nastalique* script. *Nastalique* is also derived from two other styles of Arabic script *Naskh* and *Taleeq*. It was therefore named *Naskh-Taleeq* which gradually shortened to *Nastalique*."²

Tools and Material for Nastalique Calligraphy

1. **Qalam:** The foundation practice of this script requires a very sharp edge nib with right-oblique for broad and narrow strokes, up and down or sideways. Traditionally the pen is called Qalam, usually made of bamboo.

²S. Hussain, S. Rahman, A. Wali, A. Gulzar, and S. J. Rahman. "Grammatical analysis of Nastalique writing style of Urdu." Center for Research in Urdu language processing, FAST-nu, Lahore, Pakistan (2002).



Figure 4.1 Bamboo Qalam for calligraphy and the angle of its nib

1. Ink: Calligraphers from the Mughal era in the subcontinent usually used homemade black ink prepared by mixing lamp-soot with water and gums. It was called *Mustafai Roshnai* after the name of its inventor Mustafa.

Now a day, various international inks are available in the market, which are imported from Middle East, Turkey and North America.



Figure 4.2

2. Paper: For the practice of calligraphy, traditionally a smooth silky paper is considered ideal because it allows the practitioner a fluent handling of qalam and ink.

Usually three types of paper are used for calligraphy: standard white glazed paper, handmade and dyed paper, Indian Ahar paper.

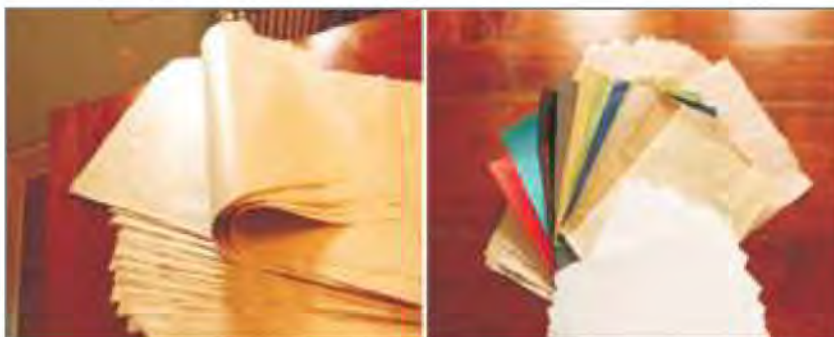


Figure 4.3 Paper for Calligraphy

Urdu Calligraphy Practice # 1

Practice of Urdu Alphabets

Material

1. *Qalam*
2. Ink
3. Calligraphy Paper (preferably printed with four lines)

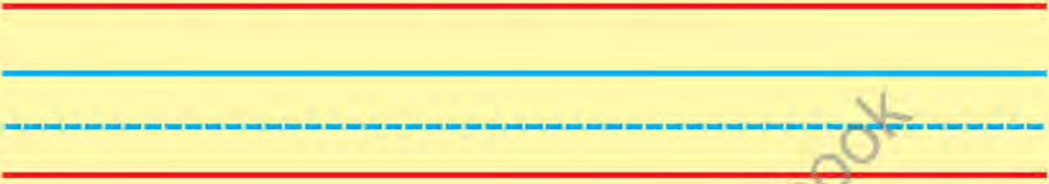


Figure 4.4 Example of Four lines for the practice according to the rules

Note: The students will practice a complete set of Urdu Alphabets according to the rules of *Nastalique* Script given below on the four-line paper.



Figure 4.5 Nastalique Script Alphabets

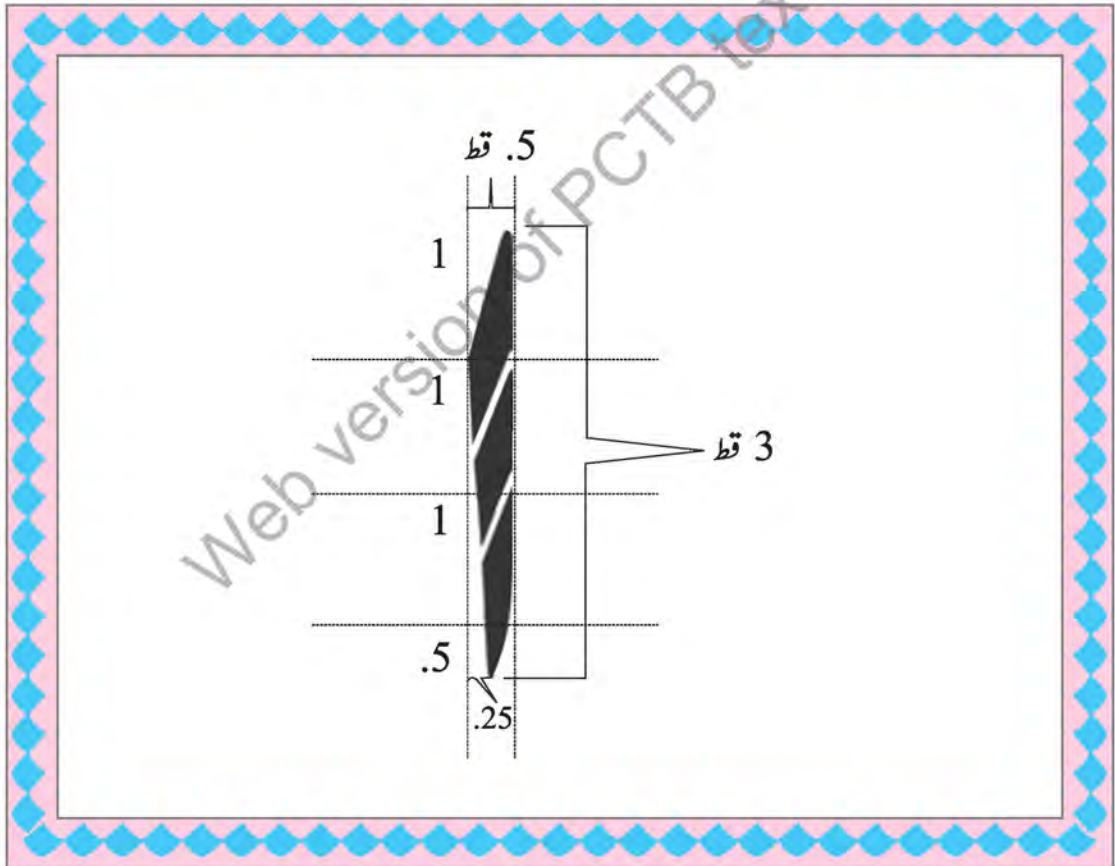
Urdu Calligraphy Practice # 2

The Anatomy of letter Alif in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Alif* in *Nastalique* script.



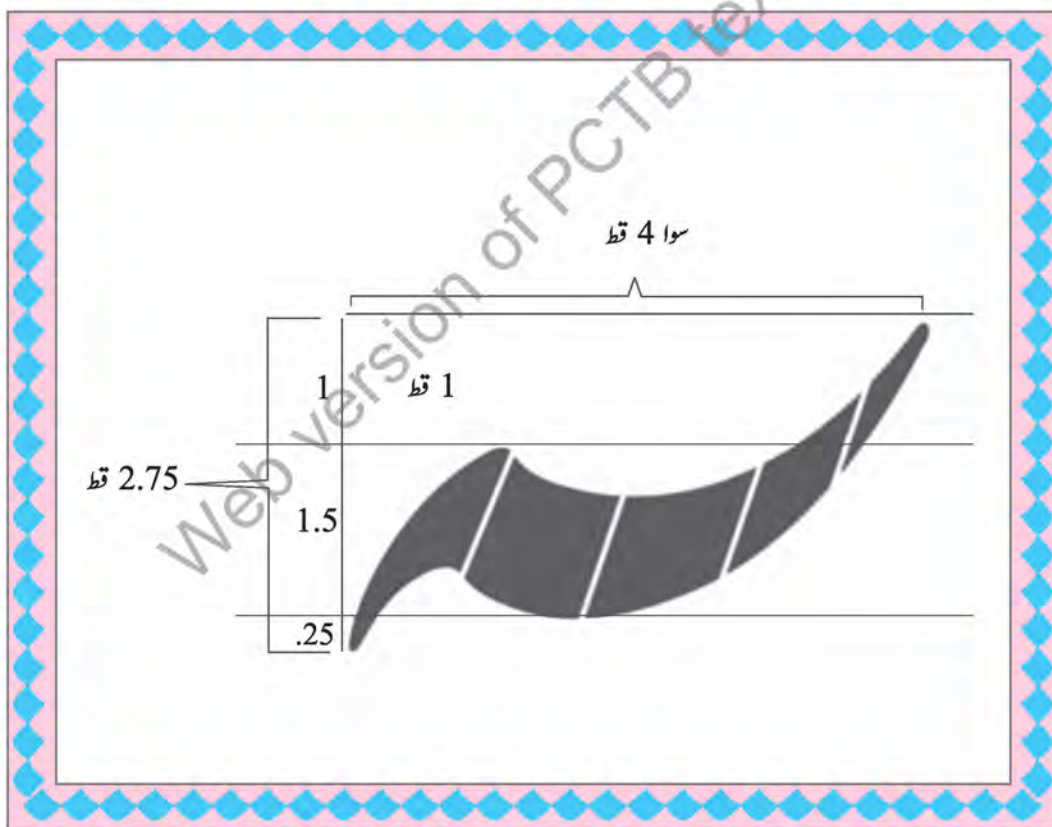
Urdu Calligraphy Practice # 3

The Anatomy of letter *Mad* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Mad* in *Nastalique* script.

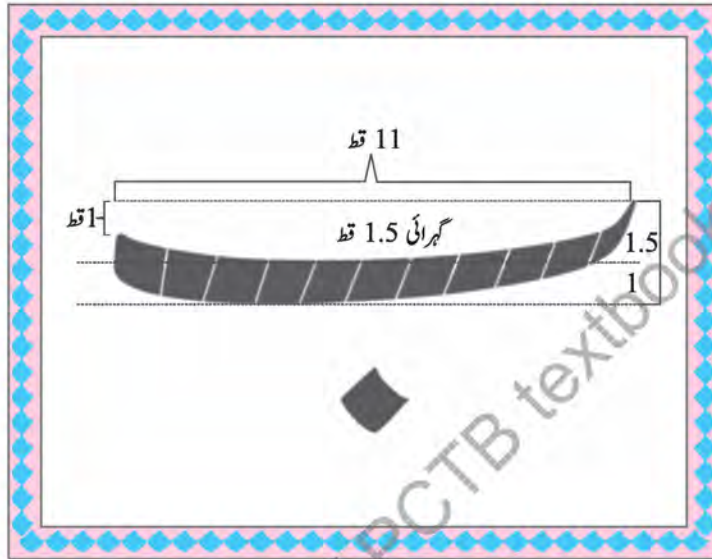


Urdu Calligraphy Practice # 4

The Anatomy of letter *Bay* in *Nastalique*

Material Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Bay* in *Nastalique* script.

1. *Qalam*
2. Paper
3. Ink

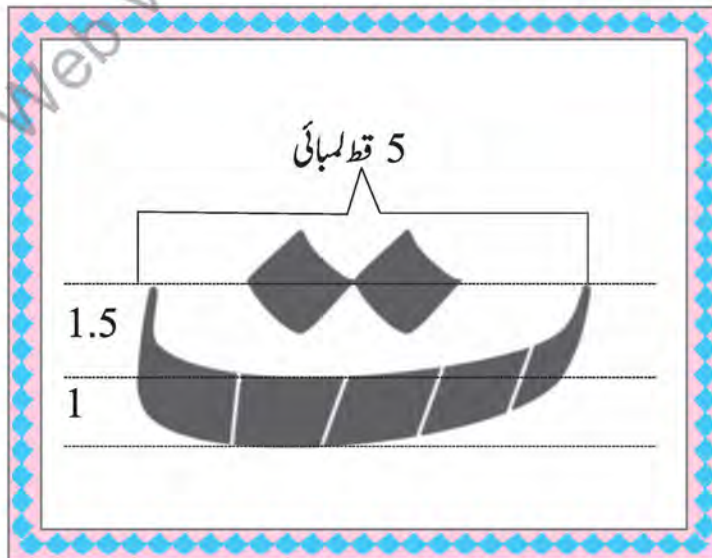


Urdu Calligraphy Practice #5

The Anatomy of letter *Tay* in *Nastalique*

Material Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Tay* in *Nastalique* script.

1. *Qalam*
2. Paper
3. Ink



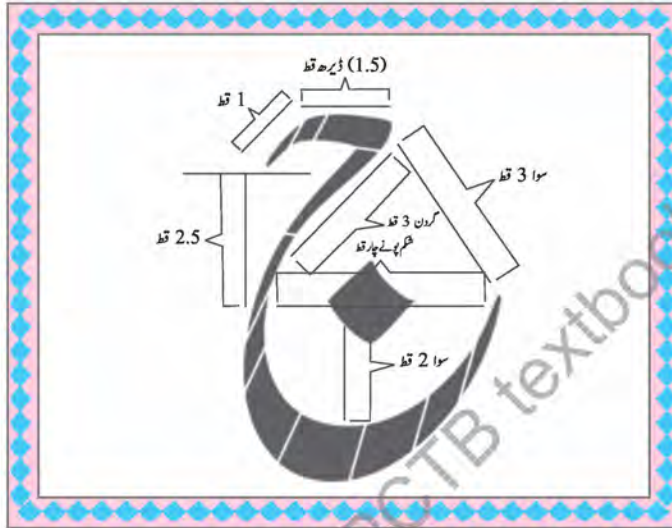
Urdu Calligraphy Practice # 6

The Anatomy of letter *Jeem* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Jeem* in *Nastalique* script.



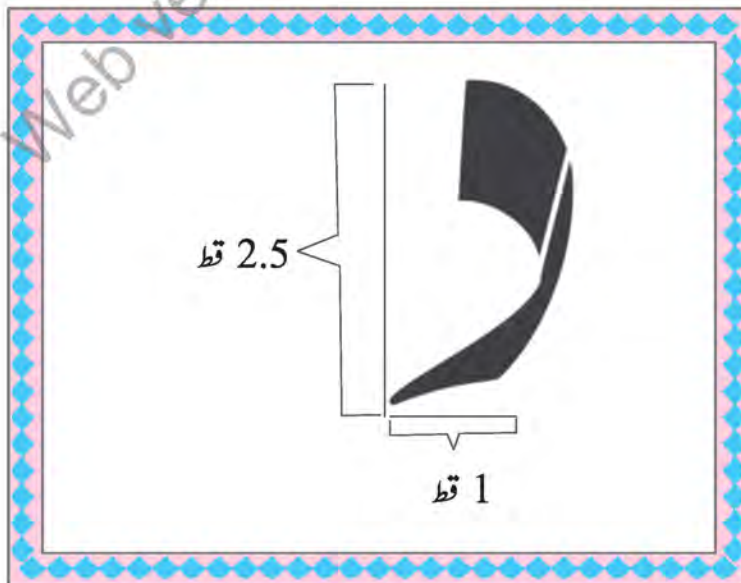
Urdu Calligraphy Practice #7

The Anatomy of letter *Daal* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Daal* in *Nastalique* script.

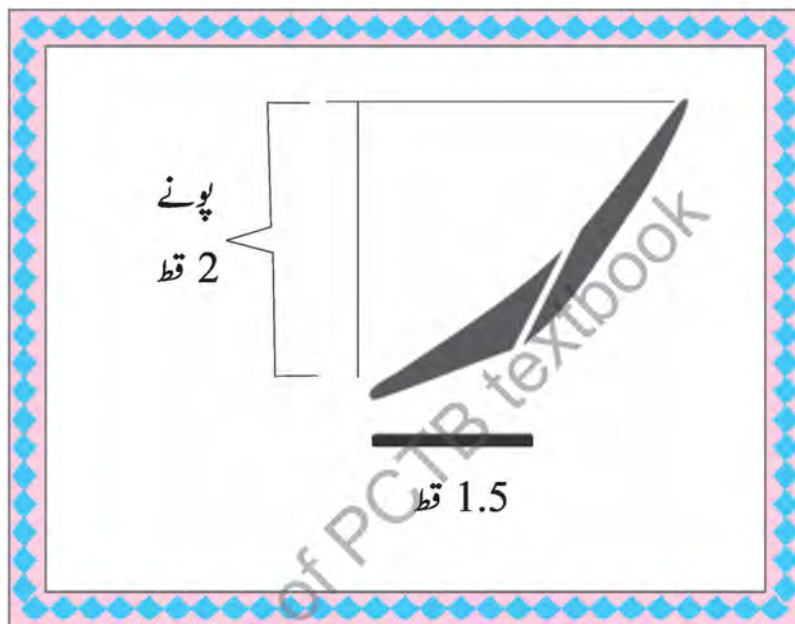


Urdu Calligraphy Practice # 8

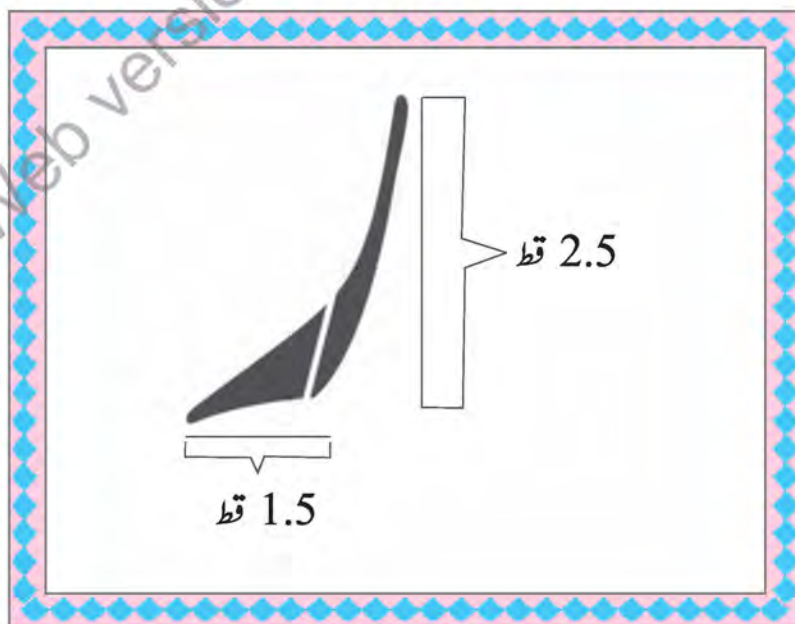
The Anatomy of letter *Ray* in *Nastalique*

Material Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Ray* in *Nastalique* script.

1. *Qalam*
2. Paper
3. Ink



Ray 1



Ray 2

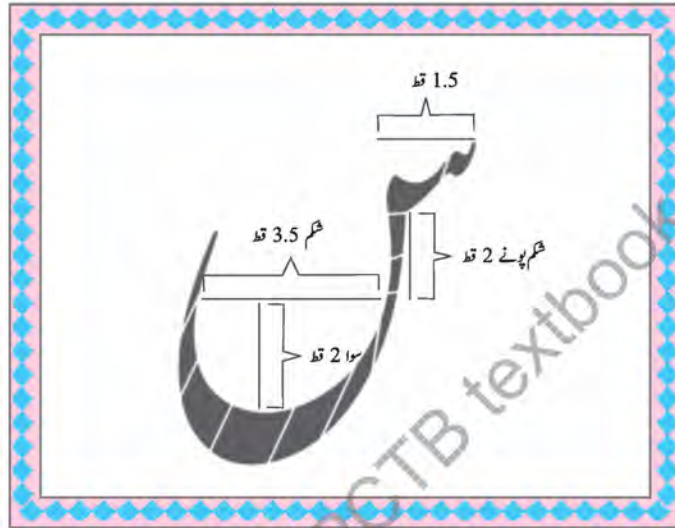
Urdu Calligraphy Practice # 9

The Anatomy of letter *Seenin Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Seen* in *Nastalique* script.



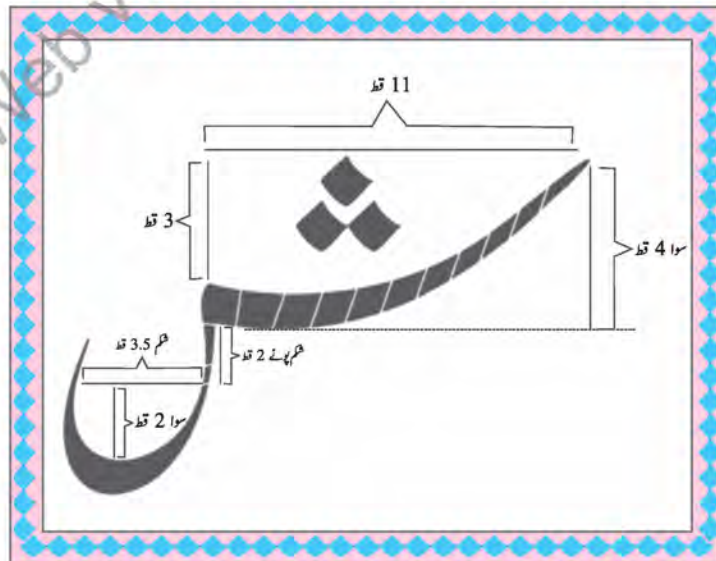
Urdu Calligraphy Practice #10

The Anatomy of letter *Sheen* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Sheen* in *Nastalique* script.



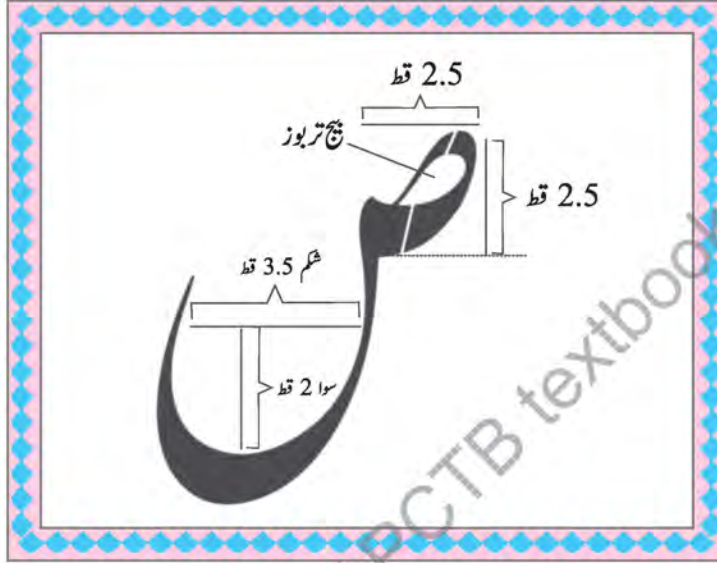
Urdu Calligraphy Practice # 11

The Anatomy of letter *Suad* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Suad* in *Nastalique* script.



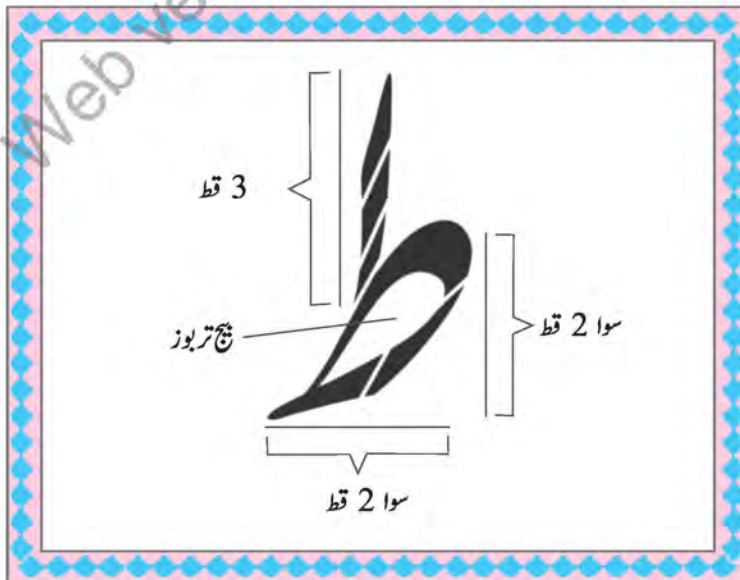
Urdu Calligraphy Practice #12

The Anatomy of letter *Toa* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Toa* in *Nastalique* script.



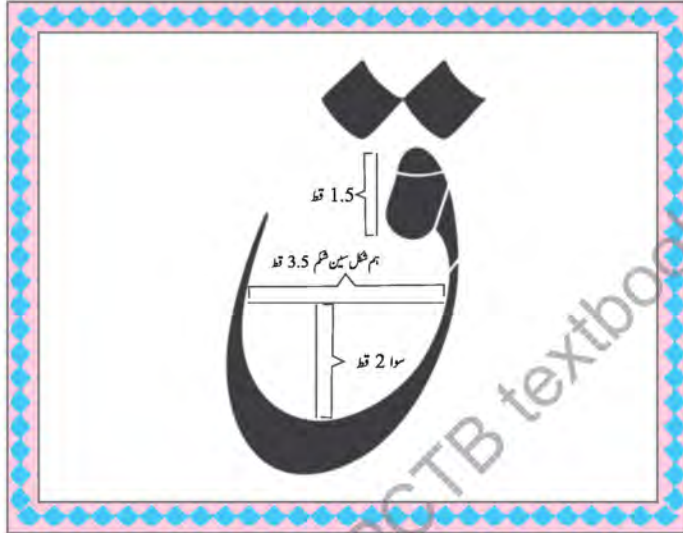
Urdu Calligraphy Practice # 15

The Anatomy of letter *Qaf* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Qaf* in *Nastalique* script.



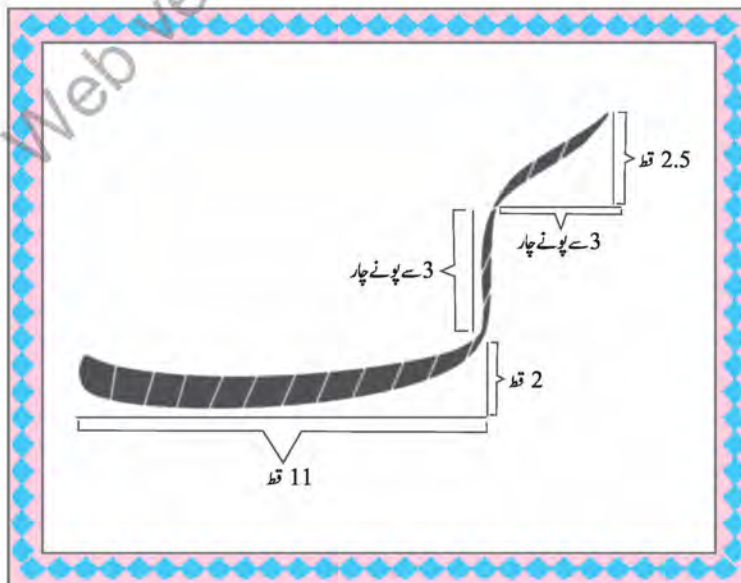
Urdu Calligraphy Practice #16

The Anatomy of letter *Kaf* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Kaf* in *Nastalique* script.



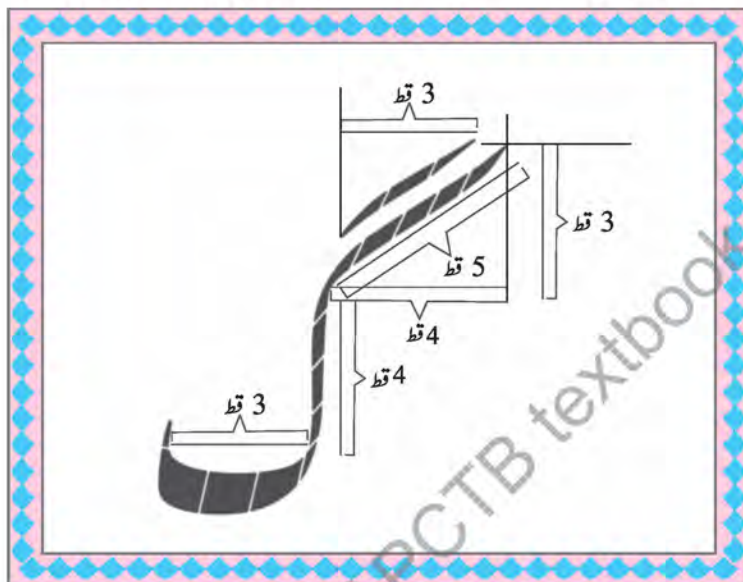
Urdu Calligraphy Practice # 17

The Anatomy of letter *Ghaf* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Ghaf* in *Nastalique* script.



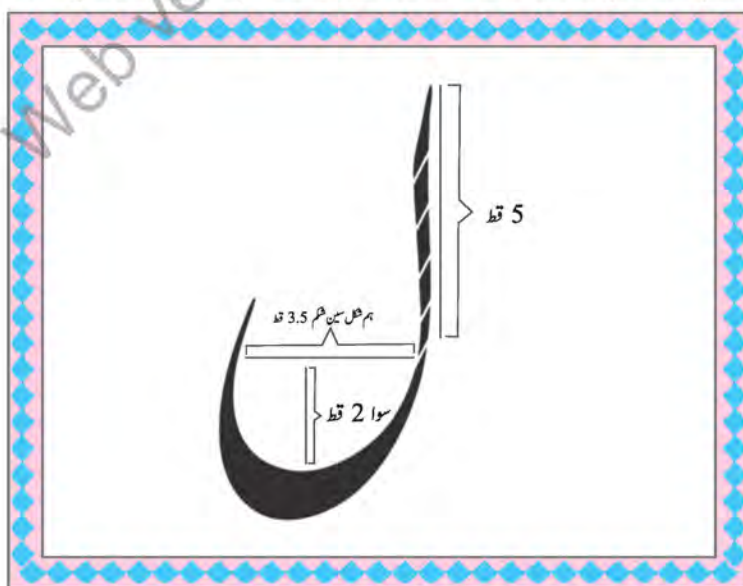
Urdu Calligraphy Practice #18

The Anatomy of letter *Laam* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Laam* in *Nastalique* script.



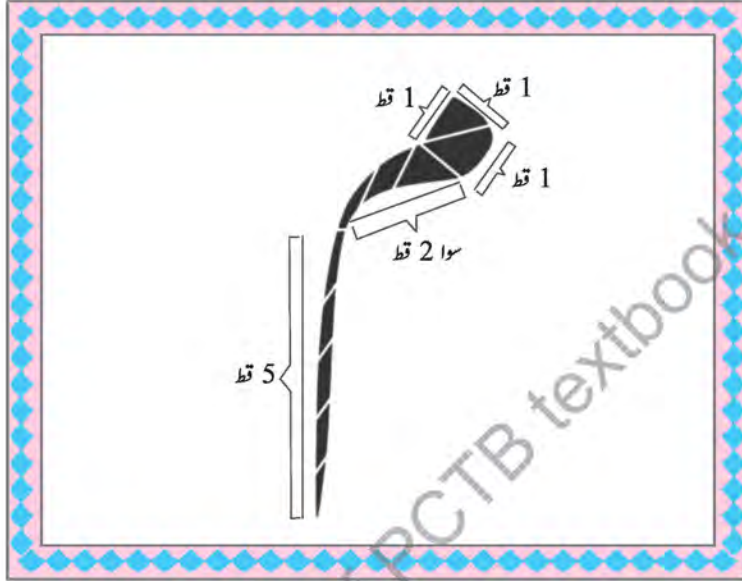
Urdu Calligraphy Practice # 19

The Anatomy of letter *Meem* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Meem* in *Nastalique* script.



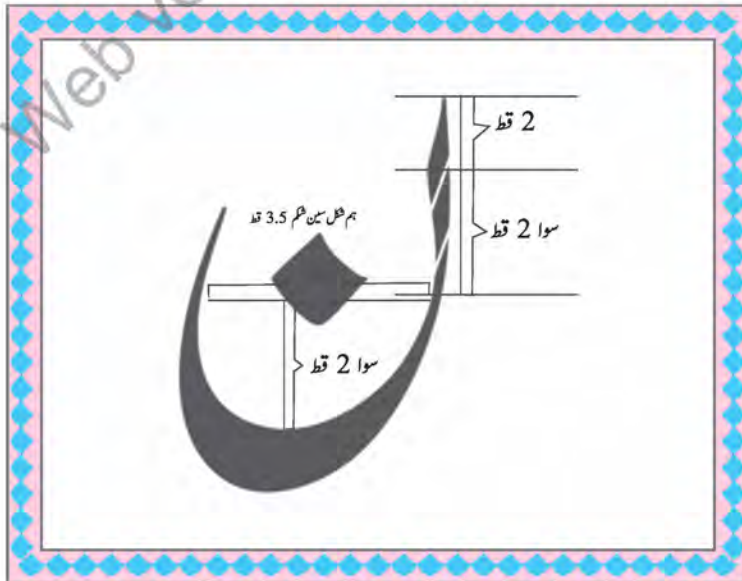
Urdu Calligraphy Practice #20

The Anatomy of letter *Noon* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Noon* in *Nastalique* script.



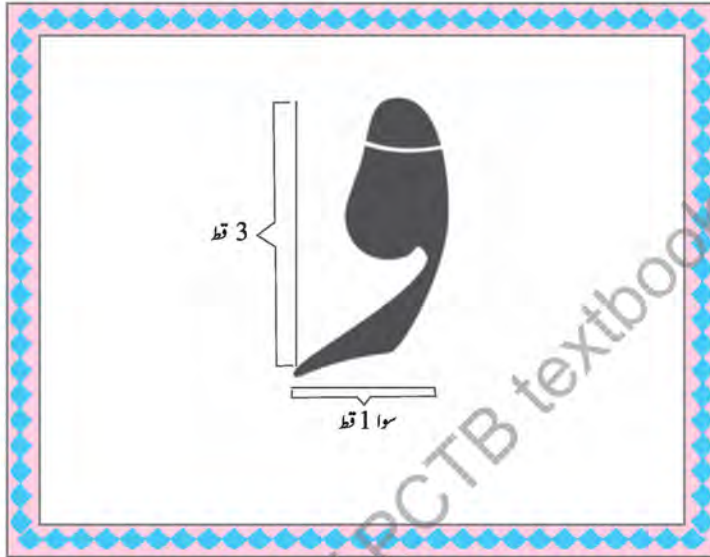
Urdu Calligraphy Practice # 21

The Anatomy of letter *Vao* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Jeem* in *Nastalique* script.



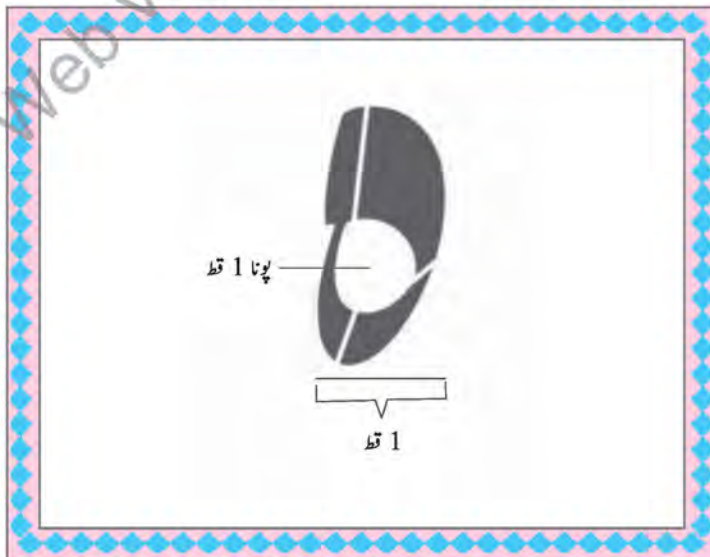
Urdu Calligraphy Practice #22

The Anatomy of letter *Hay* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Hay* in *Nastalique* script.



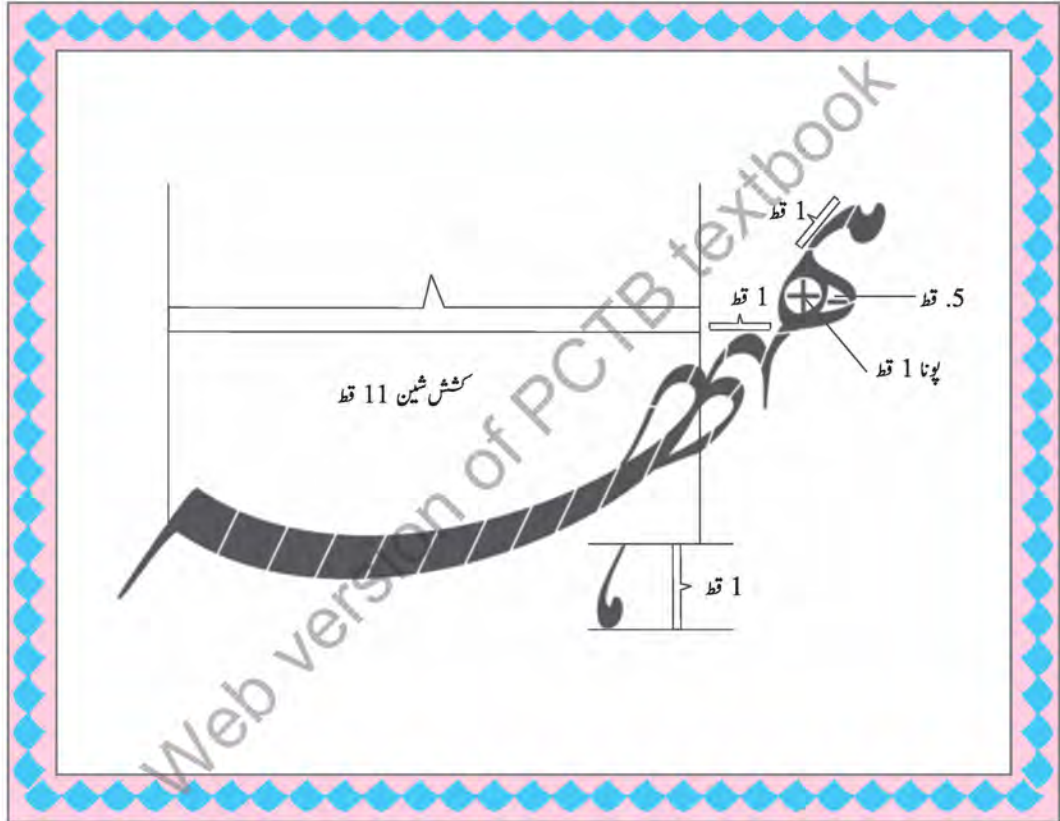
Urdu Calligraphy Practice # 23

The Anatomy of letter Hay (dochashmi) in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Hay(dochashmay)* in *Nastalique* script.



Urdu Calligraphy Practice # 23

The Anatomy of letter Hamza in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Hamza* in *Nastalique* script.



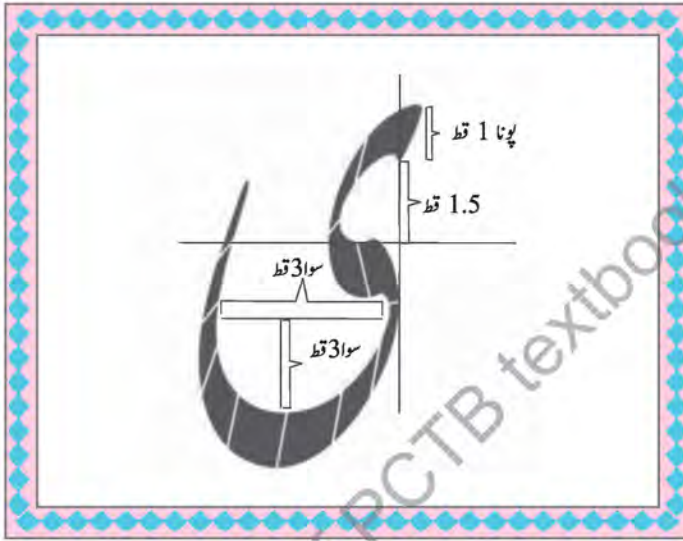
Urdu Calligraphy Practice # 25

The Anatomy of letter *Yay (choti)* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Yay (choti)* in *Nastalique* script.



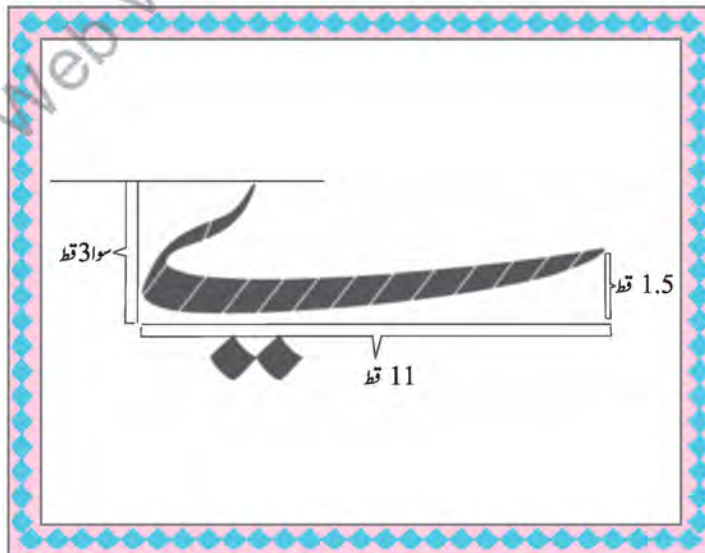
Urdu Calligraphy Practice #26

The Anatomy of letter *Yay (Bari)* in *Nastalique*

Material

1. *Qalam*
2. Paper
3. Ink

Note: Follow the instructions given in the diagram to learn the complete anatomy of the letter *Yay (Bari)* in *Nastalique* script.



Urdu Calligraphy Practice # 27

Exercise of *Bay*



Exercise of *Jeem*



Exercise of *Seen*



Exercise of *Suaad*



Exercise of *Toa*



Exercise of *Ain*



Exercise of *Fay*



Exercise of *Ka'f*



Exercise of *Meem*



Exercise of *Hay*



4.3 English Calligraphy

The history of English language in Pakistan begins with the historical facts and figures of the subcontinent. The early history of this language in this region starts in 16th century with the arrival of British people in India. “It received official recognition with the passing of Macaulay's minutes of 1835. Throughout the British era, English kept gaining political domain and social status. In fact, by 1947, when Pakistan and India gained their independence from the British, the English language had become so entrenched in the socio-political fabric of the region that both countries maintained its role in the new states.”³

In contemporary Pakistan, English language is still holding a prominent place among the public and private life. This language is playing a vital role in advertising and marketing. Posters and advertisements on every media share the information in this language. Writing of English in more aesthetic manners is becoming crucial for fashion and advertising industry. 'Round-hand script' is one of the most famous and simplest fonts in English calligraphy. It was very famous among “the English writing masters of 18th century whose copybooks were splendidly printed from models engraved on metal.”⁴ Fundamentally, the alphabets of this script are written in a sloped form of 30 to 40 degrees to the right. Thick lines are created in down strokes through applying pressure on a flexible flat edged nib. Thin lines are created by the edge of the nib. The use of flat tip nib is almost similar to the use of bamboo *qalam* (pen) in Urdu and Arabic calligraphy but with a different direction of nib.

Tools and material for Round-hand Calligraphy

For practicing round-hand calligraphy the following material will be required:

1. Flat tipped pen nib
2. Pen holder
3. Water proof ink
4. Pencil
5. Eraser
6. Practice sheet



³ Ahmar Mahboob, “The English language in Pakistan: a brief overview of its history and linguistics”. *Pakistan journal of language* 4, no. 1 (2003): 1-28.

“Robert Williams, *Round Hand Script Calligraphy*,

⁴ <https://www.britannica.com/topic/round-hand-script> (Accessed on July 20 2018)

English Calligraphy Practice # 1

Round-hand Script

To learn the Round-hand Calligraphy initially, a practice of straight, cursive and diagonal lines proves beneficial for learner. It will make the practitioner aware of the use of flat tip nib and the flow of ink on paper.

1. First get the writing material mentioned in the required material list for this calligraphy and take 4 to 5 prints of calligraphy sheet with four lines on a smooth card paper or good quality Bristol paper available in the market. Start warm up practices using downward strokes with flat nib pen as given below and repeat this practice on two to three lines.



2. Then practice a basic cursive stroke of 'C' shape on two to three lines as given below:

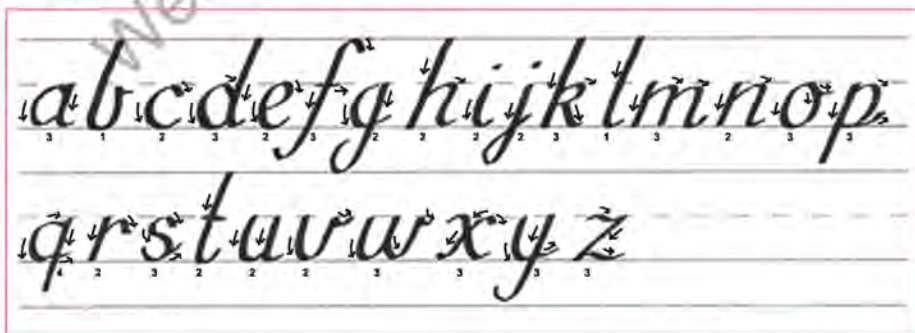


This exercise will enable the practitioner to gain the flow of hand for writing this script.

English Calligraphy Practice # 2

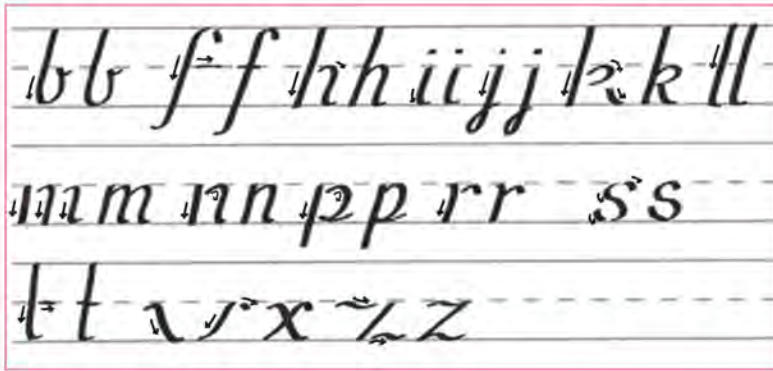
Lower Case Alphabets Round-hand Script

1. Round-hand script is a beautiful blend of cursive and diagonal down stroke lines. Such kind of formation of lettering give a liberty to the writer when he writes the letters, he may join the one alphabet to the other or leave them alone. Practice of lower case will give an understanding of the complete nature of this script. Below is the image of lower case. The blue arrows indicate the direction in which the practitioner has to move the pen, while numbers suggest quantity of strokes.



Copy these letters 4 to five times on practicing sheets and proceed with the next exercise for deeper understanding of these letters.

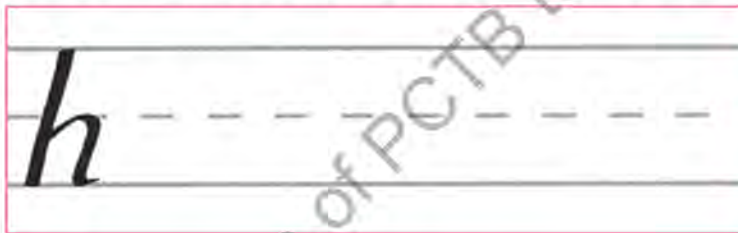
2. In the following image, the breakup of each down stroke letter suggests how many strokes are required for the letters like, b, f, h, i, j, k, l, m, n, p, r, s, t, x, and z.



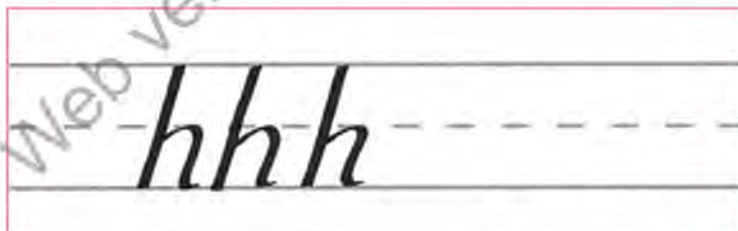
English Calligraphy Practice #3

Exercise the lowercase letter 'h'

1. Start practicing the single letter with a complete understanding of its proportion and anatomy. For writing 'h' place the pen making a horizontal position of flat nib pen and move it down till the bottom line. Then lift the pen and place it just along the dashed line, make a downward stroke with a small curl up at the end, according to the image given below.



2. Repeat making the letter 'h' three or more times so that you may understand its anatomy. The practice of letters d, f and k is very similar to the practice of 'h' so you may practice these letters along with 'h'.



3. Now practice the letter 'k' with same manners placing the flat nib at the top line and make a down stroke till the bottom line. Then place the nib along the dashed line and make downward stroke of the shape given bellow.



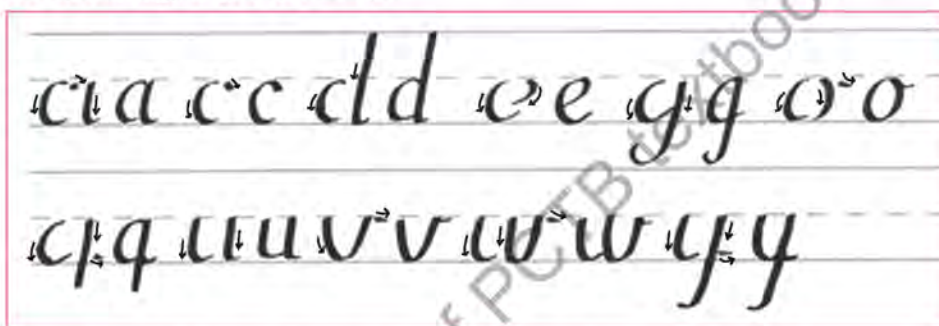
4. Repeat the practice of letter 'k' three times or more.



English Calligraphy Practice #4

Lower case round-hand curved strokes letters

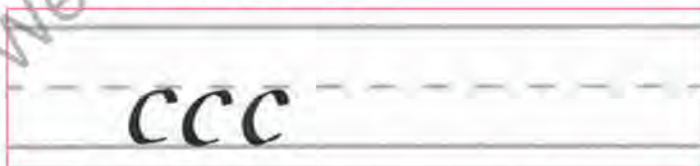
1. The practice of the letters which start with curved strokes is given below with the breakup of each letter having blue arrows to show the direction of each stroke. Observe and practice the letters a, c, d, e, g, o, q, u, v, w and y.



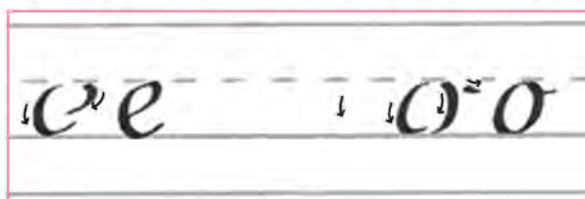
2. Then start practicing each curved letter separately observing its shape and flow.



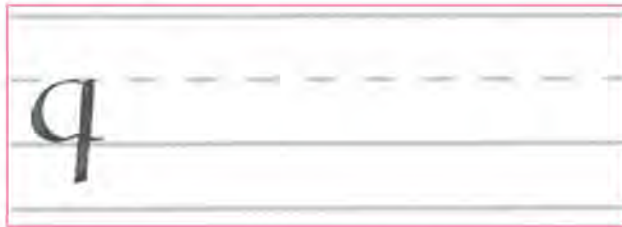
3. Repeat the letter three or more than three times.



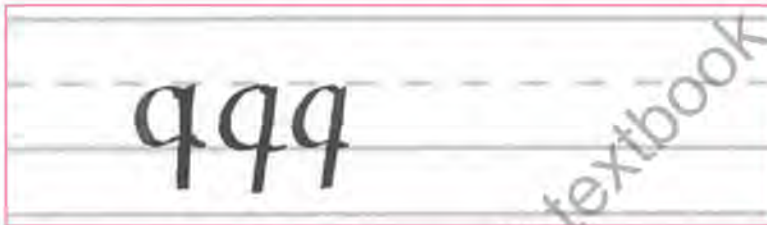
4. Letters like 'e' and 'o' makes two curved strokes that can be observed in the image below. Once you learn how to write 'c' you can practice of the flowing two curved strokes. These will also be placed under the dashed line till the second last straight line.



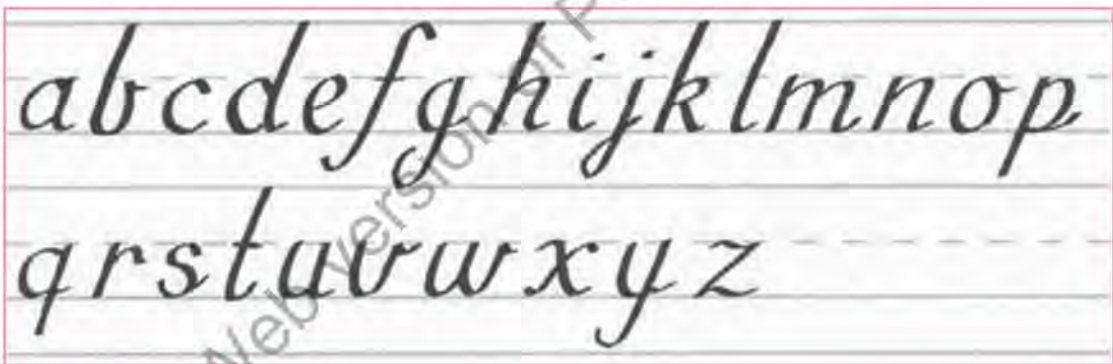
1. Now practice the letter 'q' with one curved and one downward stroke. According to its placement on the lower lines.



Repeat the letter 'q' three or more than three times for practice.



1. After practicing each letter multiple times now practice all the letters altogether several times to get command on the lower case of the style Round-hand writing.

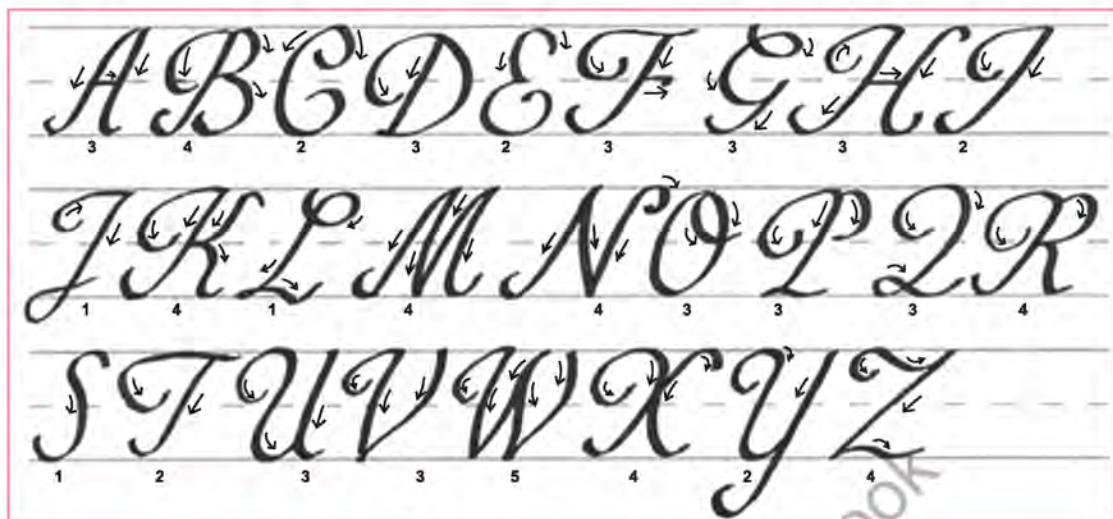


Several practices of these instructions will enable the student to have a great command on writing in this style fluently and perfectly.

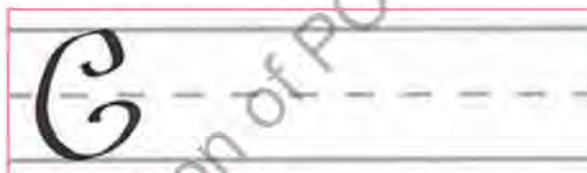
English Calligraphy Practice #5

Uppercase Alphabets of Round-hand Script

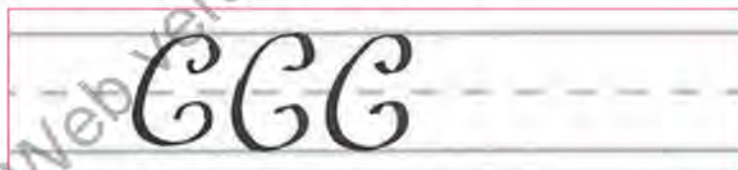
1. The uppercase alphabets of Round-hand script are written by a bit different rules with more elaborated curves and strokes. Mostly the curved strokes are bigger, while downward strokes are elaborated with stylized flair. The practice of these letters is also as simple as it was with the lowercase. For making it more convenient the practitioner may use a pencil to draw the structure of each alphabet then redo it with flat nib pen following the pencil lines. The following image is suggesting the directions and number of strokes for this practice.



1. Mostly the letters in uppercase Round-hand start with curved strokes. Start practice with letter 'c'. Place the pen in center of upper two lines and making a curvilinear stroke and move it downward making a 'c' shape till the bottom line then, move the pen upward forming same kind of curvilinear stroke of the upper side but now from bottom to upward. Observe the image below.



1. Repeat the letter C three or more than three times.



The practice of upper case letters is more elaborated with bigger, smaller and sweeping lines. Once you get command on the making of letter 'C' it will be easy to practice other uppercase alphabets.

1. Now practice a bit harder letter 'K' in four strokes. Follow the direction and style given in the image to write it perfectly.

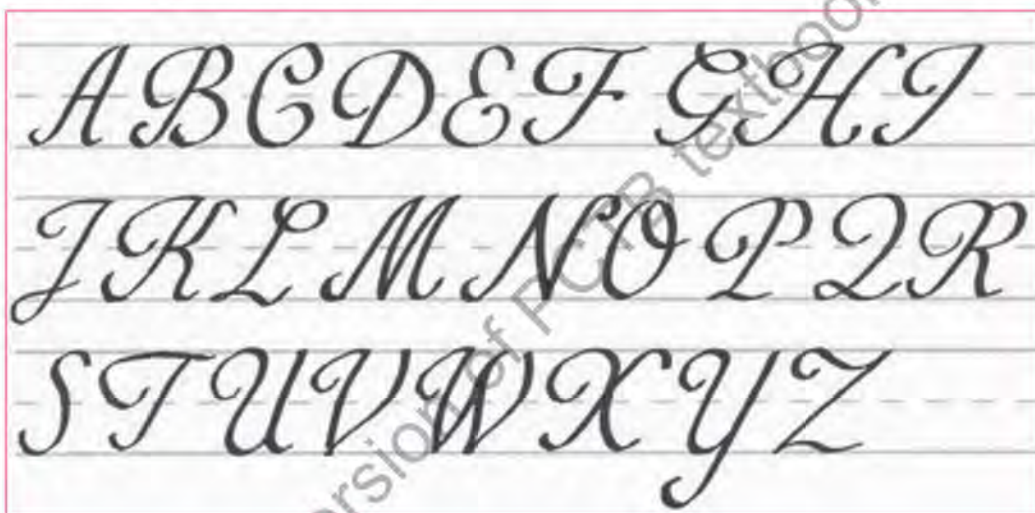


1. Repeat the letter 'K' three or more than three times to get its real feel by using a flat nib pen and moving hand according to the given instructions.



The letter 'K' is very similar to the letters like B, D, F, H, I, J, P, Q, R, T, U, W, X and Y in nature and treatment. Once you get command on letter K continue with the following exercise.

Now exercise all the alphabets altogether according to the instructions, while repeating it several times to get its commandment.



English Calligraphy Practice #6

Practice the uppercase and lowercase altogether with more fluent and elaborated curves to get it real impact according to the image given below.



English Calligraphy Practice #7

Mixing up the upper and lowercase letters all together

Now practice different sentences and words using your previous practice in more fluent manners.

Round-hand

English Calligraphy Practice #8

Elaborate your text

According to this exercise elaborate the curves and down strokes of your calligraphy in an artistic way and try to find out your unique style of stylizing and elaborating the letters.

Peace

Figure 4.7 Elaborate your text (1)

Harmony

Figure 4.8 Elaborate your text

Mum & Dad

Figure 4.9 Elaborate your text (3)

4.4 Poster Making

Poster is a specific category of image making which is used to convey a message through visuals or the combination of visuals and text. It is a powerful way of communication which needs a careful planning to guarantee that targeted public will understand the message clearly.

There are several types of posters we can observe in our surroundings.

1. Awareness posters
2. Educational posters
3. Advertizing or commercial posters
4. Inspirational and motivational posters
5. Political posters
6. Event posters etc.

The above mentioned types show the subject matters which can be usually found in the posters. There are two categories in making poster: one is handmade posters, which can be done in any of the art making techniques and methods like painting, drawing and collage work etc., and the second one is digital posters which can be developed through different software programs in the computer like Corel Draw and Photoshop etc.

The following examples and exercises will guide the practitioner that how to make a poster in an effective way.



Figure 4.10 Example No. 1: This example is the combination of images and text which clearly suggest its message “don't use the drugs habitually



Figure 4.11 Example No.2: This poster is again communicating a very strong message of “women rights”. The simple imagery, selected text and limited colours are playing more aesthetically in this example.



Figure 4.12 Example No.3: This is a clear example of advertizing category in which a cold drink is presented with specific colour scheme according to the demand of the product and company.

Planning of a poster Design

To design a poster in an effective way the following steps will be helpful for the practitioners:-

1. It should be attractive or eye catchy in term of utilizing the design elements, motifs and colour selection according to the subject
2. The composition of images and suitable effective selection of text should be well-organized
3. The poster should be self-explanatory.
4. There must be a strong link of images and text
5. It should be appropriate according to the understanding of the local public.

Note: Keeping in view the above instructions students may give assignments of making the posters with poster colours, watercolours or pencil colours on the given topics by the teachers or from the list given below. And in these posters students will utilize their practices of painting, drawing and calligraphy in an effective way. Following is a list of different topics for poster making.

1. Stop violence against woman
2. Child labor
3. HIV awareness
4. Any event in the college
5. Basant Festival
6. Human rights
7. Child abuse
8. Anti-Narcotics
9. Poster for any product for sale
10. Educational posters

4.5.Repeat Patterns

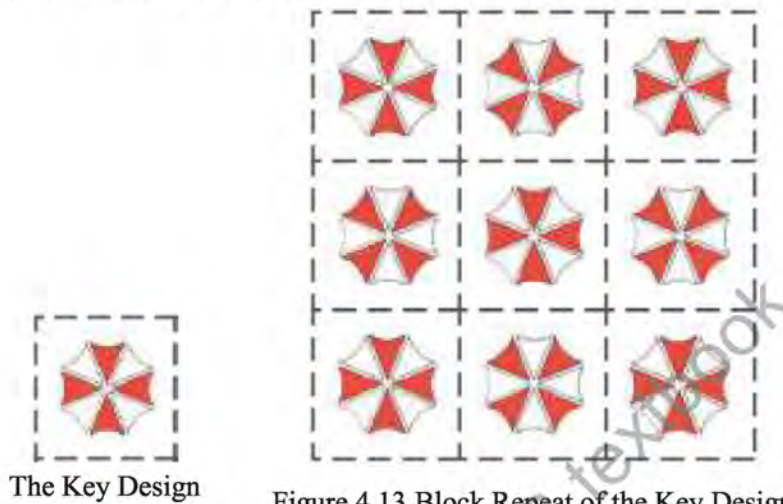
Pattern is a design or motifs, regular or irregular shape in certain sequence. It can be handmade or digitalized. The repeat pattern represents continuity of the basic key design or motif in a specific composition of direction like repetition of one motif in circular, horizontal or vertical sequence. We can find the repeat patterns everywhere in our surroundings like in the designs of wall papers, clothes, carpets, embroideries, pottery and ceramic tiles etc.

Repeat Patterns for Textile: Textiles of all kinds can be designed through a repeated pattern of geometrical, floral, regular or irregular designs. There are infinite traditions and ways to arrange the designs on the fabric but some basic methods are commonly used.

Usually the repeat patterns can be represented into several types especially for textile designs, a few of them are block repeat, mirror repeat, vertical or horizontal boarder repeat, circular repeat, half key repeat etc.

Block Repeat

For block repeat several other names are used to define this way like basic repeat, square repeat, straight repeat, full-drop repeat, cross repeat etc.

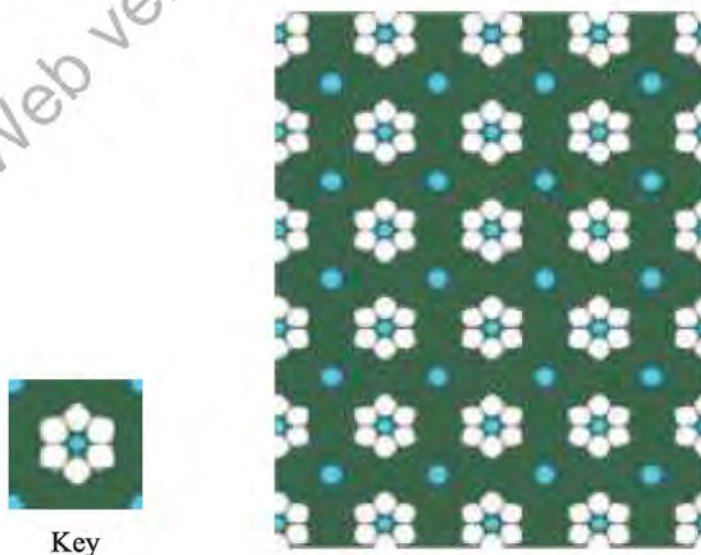


In this type the key is repeated side by side, up and down in symmetrical manners. It is considered as the basic repeat.

Repeat Pattern Practice # 1 Block Repeat

Make your own repeat patterns of a geometrical and floral key design and repeat it up and down and side by side as is presented in the following examples.

Create a key design in 2inch x 2inch box as a key and make a block repeat. For each exercise of repeat patterns students will use the medium of poster colours.





Key



Figure 4.15 Geometrical Design Block Repeat

Repeat Pattern Practice # 2 Mirror Repeat I

This type represents a repeat of key design side by side in opposite direction like a reflection in the mirror. Its direction can also be up and down. This is an interesting pattern which can make a unique design pattern and holds the attention of the viewer. Following examples are representing flip of the key design up and down and side by side.



Figure 4.16 Mirror Repeat

Repeat Pattern Practice # 3 Mirror Repeat II

Students will design a repeat pattern of two kinds according the given examples. One can be geometrical or floral design and the other can be a figurative motif like any animal or bird.



Repeat Pattern Practice # 4 Border Repeat Horizontal and Vertical

Vertical and horizontal border repeat is one of the more versatile repeat patterns because of its use in different fields. It is equally applicable on fabrics, ceramics, paper material and products. Following are two simple examples of this type. One is geometrical and the other is floral.



Figure 4.18 Horizontal border repeat



Figure 4.19 Vertical border repeat

Repeat Pattern practice #5 Border Repeat

Students will create two types of border repeat patterns: one will be horizontal and the other will be vertical. This time they will show a creative approach for making a different kind of key design which can be other than geometrical or floral motifs.



Figure 4.20 Vertical Repeat with Bird Motif



Figure 4.21 Horizontal Repeat with Human Figure

Circular Repeat Pattern

This type of repeat is usually found on the round pottery or ceramics material. In this type the design of motif runs within a circular repeat. The starting point merged with the ending point in a sense of continuity.

Following is the example of circular repeat with its key design.



Repeat Pattern Practice # 6 Circular Repeat

The students will create their own unique motifs for this kind of repeat for designing a ceramic plate. Following image will guide them for making the required pattern.



Reference Images

The following images clearly show different types of repeat pattern with one key design.



Figure 4.24 Reference image of one key design in several types of repeat

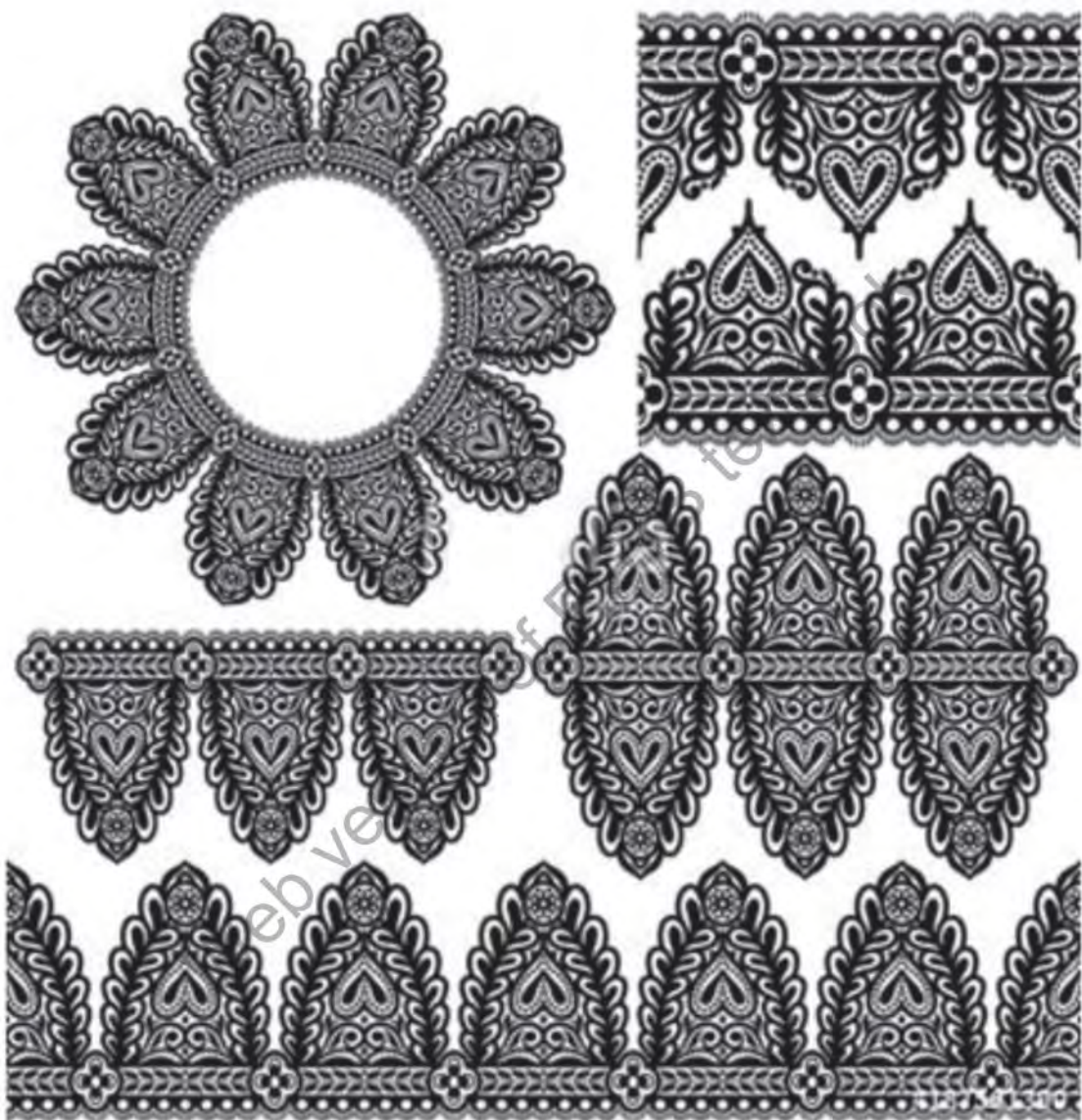


Figure 4.25 Reference image of one key design in several types of repeats



Figure 4.26 Reference image for ceramic pot repeat



Figure 4.27 Reference image for ceramic pot with repeat design



Figure 4.28 Reference image for ceramic tile repeat design



Figure 4.29 Reference image for textile repeat design

Chapter# 5

HISTORY OF ARCHITECTURE IN PAKISTAN

This chapter gives historical perspective of architectural monuments in Pakistan. It presents an understanding of architecture and how this field can be appreciated and recognized as an art work effectively. It explains some examples from the ancient past to the present historical buildings.

The architectural monuments constructed within the geographical boundaries of Pakistan are studied under the history of Pakistani architecture. It can be categorized into two distinct periods: “the earlier as pre-Islamic and the later as Islamic period”⁵. Pre-Islamic architecture comprises of the structures constructed before the advent of Islam in the region, most prominently including the structures of Indus Valley Civilization and Buddhist monuments. Whereas the architecture of the Islamic period encompasses the structures built after the advent of Islam, the most famous of which are those erected during the Mughal Empire and afterwards.

Indus valley civilization is one of the oldest civilizations of the world, dated back to 7000 to 5000 BC.⁶ *Mehrgarh*, *Harappa* and *Mohenjodaro* are considered one of the oldest cities of this civilization. The remains of these cities present several examples of its architecture and artifacts.

5.1. Great Bath at Mohenjodaro

The Indus Valley Civilization is famous for the well planned towns consisting of the citadel and the lower town. The citadel was a raised artificial platform on which important public, religious and administrative buildings were constructed to avoid damages from flood. Whereas the lower town consisted of the dwelling houses. The structures excavated at the citadel of *Mohenjodaro* include the Great Bath, Granary, *Darsgah* (College Building) and Assembly Chamber.

Great Bath, is a building of great significance for the Indus Valley Civilization. It was discovered by the archaeologist Sir John Marshal in 1926. The tank of the Great Bath measures 39 by 23 feet and 8 feet deep. There are two staircases, one on the north and other on the south side, which provide access to the floor of the Great Bath. To avoid slipperiness the bath is made of unglazed bricks. The top of the tank is surrounded by paved passage. The floor of the bath was made water-tight by setting the bricks in gypsum mortar. On the south-western corner of the bath is a brick drain where the water is led by the slopping floor. The water then flows through the tunnel with arched drain.

⁵ Architecture in Pakistan: A Historical Overview, <https://pakistaniat.com/2009/02/02/pakistan-architecture-history/> (Accessed December 15, 2019).

⁶ Jonathan Mark Kenoyer, <https://www.harappa.com/answers/when-did-indus-valley-civilization-start>, (accessed on December 29, 2019)



Figure 5.1 Great Bath, <https://www.harappa.com/slide/great-bath-mohenjo-daro-0>

Surrounding the bath on three sides are the verandas, at the back of which are the rooms. In one of the rooms, there is a well through which water was supplied to the bath. The excavated staircases in the rooms provide the evidence that this structure was originally double storied which has been ruined. There are a group of bathrooms on the northern side of the structure. Each of the bathrooms had an individual drainage system linked with the main drain. The floors of the rooms were well paved. The privacy was ensured by placing the doorways in a way that prevent opening one opposite the other.

It is believed that the Great Bath was meant for the combined ritual bath, after which they used to have individual baths, thus suggesting their awareness about the hygiene. After the bath, the used water was drained in the sewerage.

5.2. Julian Monastery

Julian is an important Buddhist site located in Haripur, Taxila. The ruins of the Julian Monastery lie on a low hill with steps. It is considered to have been a university. The site consists of a monastery and a stupa. The monastery has a court which is faced by the surrounding rooms of varying sizes. These rooms were double storied evident from the staircases found here.



Figure 5.2 Julian Monastery Haripur, Taxila, KPK,
https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/List_of_cultural_heritage_sites_in_Khyber_Pakhtunkhwa.html

The Julian monastery belongs to the second-century and is situated on the west of the main stupa. On the left side entrance there are wooden doors, behind which are five plaster sculptures arranged in the form of group. These sculptures depict a meditating Buddha flanked by a standing Buddha and other figures at the back.

“The monastery court is surrounded by twenty-eight monk cells. Originally there was a second floor with another twenty-eight cells reached by the stone staircase in the cell of the northwestern corner. The balcony post holes and the charred wood found in the excavations indicate that a carved wooden balcony, supported on wooden pillars, ran all the way round the inside of the court to give access to the upper cells. A low wooden door led into each cell. The doorways look much larger today than they actually were because the wooden door frame and lintel and the wall above the door, made of mud and small stones, have fallen down. High up in each cell is a small sloping window and a niche for the monks lamp. In the fifth century all the walls were plastered and painted and statues of Buddha and scenes from his life decorated the courtyard.”⁷

The rainwater from the wooden roof was collected in the shallow water tank which lies in the middle of the court. This tank was also used by the monks for bathing rituals. On the western side of the court there are assembly hall, kitchen, store room, mess hall and latrine. In 455 AD, this monastery was put to ashes by the White Huns and left un-conserved.



Figure 5.3 Another view of Julian Monastery Haripur, Texila, KPK,
[https://ipfs.io/ipfs/QmXoyipizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/
List_of_cultural_heritage_sites_in_Khyber_Pakhtunkhwa.html](https://ipfs.io/ipfs/QmXoyipizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/List_of_cultural_heritage_sites_in_Khyber_Pakhtunkhwa.html)

The central stupa has surface decoration in stucco depicting Buddha in seated postures. Surrounding this main stupa are several votive stupas with the similar decorations. The court housing the stupas are shadowed by a wooden roof, now damaged.

⁷Buddhist Travel, Jaulian Buddhist Stupa and Monastery,
<http://www.buddhisttravel.com/index.php?id=61,268,0,0,1,0> (Accessed October 6, 2018)



Figure 5.4 Stupa



Figure 5.5 Seated Buddha



Figure 5.7 Relief depicting seated Buddha,
<http://www.buddhisttravel.com/index.php?id=61,268,0,0,1,0>

5.3. Lahore Fort in Mughal Era

Among the palace fortresses built by the Mughal Emperor Akbar, the Lahore fort (Shahi Qila) is of great significance, the other fortresses being the Agra Fort and one at Allahabad. “After the Mughal emperor Akbar moved his court from Fatehpur Sikri to Lahore for strategic reasons, this city served as a third Mughal capital after Agra and Delhi. Akbar had the outer walls of the old Lahore Fort massively fortified to enclose an area of some 30 acres. In this space are the pavilions, palaces, courtyards and gardens commenced by Akbar, continued by Jahangir and completed by Shah Jahan.”

⁸Farida M. Said, “Mural Extraordinaire,” Dawn, May 29, 2016,
<https://www.dawn.com/news/1260991> (Accessed October 2, 2018).

Lahore Fort is situated in the walled city of Lahore with Hazuri Bagh and then Badshahi Mosque on its west. This Fort is a vast complex housing many public and private architectural structures of the Mughals. It is a parallelogram of 1200 by 1050 feet enclosed within high bastioned wall. The structures within the fort have somewhat symmetrical placement.⁹



Figure 5.7 An aerial view of Alamgiri Gate and adjacent area of Hazuri Bagh, Lahore Fort, <https://www.pinterest.com/pin/225180050091903560/?lp=true>

The main entrance is provided by the Alamgiri gate on the west, while Akbari gate is on the eastern side. The important architectural structures within the fort complex (according to their beginning of construction) are:

Akbar's Period

1. *Doulat Khana-e-Khas-o-Aam*
2. Akbari Gate also known as *Maseeti Gate* (Punjabi word for Gate of Masjid)
3. Jahangir's Quadrangle

Jahangir's Period

1. The Picture Wall on the north
2. *Daulat Khana-e-Jahangir* also known as *Maktab Khana* or Clerk's Quarters
3. *Kala Burj* (Black Pavilion)
4. *Lal Burj*
5. *Bari Khwabgah*

Shahjahan's Period

1. *Diwan-e-Aam* Quadrangle
2. *Shah Burj*, a quadrangle consisting of *Shish Mahal* (Mirror Palace), *Naulakha* Pavilion and *Shah Burj Darwaza*

⁹ Percy Brown, *Indian Architecture: The Islamic Period* (Bombay: Taraporevala Sons, 1943), 100.

1. *Hamam* (Royal Bath)
2. *Khilwat Khana* (Retiring Room)
3. *Moti Masjid* (Pearl Mosque).
4. *Shahjahan's* Quadrangle consisting of *Diwan-e-Khaas* (Hall of Special Audience) and *Khawabgah* of Shahjahan (a dream place or sleeping area).
5. *Hathi Pol* (Elephant Gate)
6. *Hathi Paer* (Elephant Stairs)
7. *Shahi Bawarchi Khana* (Imperial Kitchen)

Aurangzaib's Period

1. *Alamgiri Gate*

The structures built during Akbar's reign have similar constructional style as those at Agra Fort. Red sandstone is the chief building material in these structures and employ beam and bracket system. The ornamental brackets and stone carving is of exceptional character.

The Picture Wall

The exterior wall on the north side has its importance because it is considered to be “the longest mural wall in the world, decorated by exquisite glazed-tile mosaic work and depicting various figurative scenes of the Mughal era.”¹¹ This picture wall was commissioned by Emperor Jahangir in 1624 and completed in the reign of Shah Jahan in 1631.¹² It spans from the *Hathi Pol* (Elephant Gate) to the eastern tower of Jahangir's quadrangle and measures 480 yards length-wise and 17 yards height-wise.¹³ The wall is divided into various rectangular and arched sunk panels arranged symmetrically. The subjects depicted in these panels include elephant combats, games of polo, hunting scenes, figural compositions of animals and humans, and floral motifs.¹⁴



Figure 5.8 Picture wall Lahore Fort,
<https://www.flickrriver.com/photos/sarfrazh/2642987488/>

¹⁰ Brown, *Indian Architecture*, 100.

¹¹ <http://walledcitylahore.gop.pk/picture-wall-lahore-fort/> (Accessed October 2, 2018)

¹² Farida M. Said, “Mural Extraordinaire,” *Dawn*, May 29, 2016,
<https://www.dawn.com/news/1260991> (accessed October 2, 2018)

¹³ Brown, *Indian Architecture*, 100

¹⁴ Brown, *Indian Architecture*, 100



Figure 5.9 Details of some frescos and tile work on Picture Wall,
<https://www.dawn.com/news/1260991>

Shish Mahal

Shish Mahal is a pavilion on the north side within the Shah Burj, which was built by Shah Jahan for his empress. It is an exuberantly ornamented chamber. The façade consists of five cusped (multi-foliated) marble arches. The interior is adorned with highly ornate ayina kari (glass mosaic).



Figure 5.10 Front arches of Shish Mahal,
https://www.tripadvisor.com/LocationPhotoDirectLink-g295413-d3162536-i286640306-Lahore_Fort-Lahore_Punjab_Province.html



Figure 5.11 The first veranda of Shish Mahal with mirror mosaics,
https://commons.wikimedia.org/wiki/File:Sheesh_Mahal,_Shahi_Qila.jpg

Naulakha Pavilion

On the western side within the *Shah Burj* is the rectangular pavilion known as *Naulakha Pavilion* (named so because its construction costed nine lac) commissioned by Shahjahan. “It is built entirely of marble, and is remarkable for its deeply curving roof in the Bengali tradition... Mosaics of glazed tile decorate the spandrels of the arched openings with images of angels, jinn, and solomonic symbols. The pietra dura ornamentation in the pavilion is considered among the finest in the world.”¹⁶



Figure 5.12 *Naulakha pavilion*, <https://www.dawn.com/news/1195182>

Moti Masjid is also known as Pearl Mosque because of its appearance which is brightened with white marble. It functioned as the private mosque for the Emperor and his closed ones. It is located on the western side of Lahore Fort corresponding to the direction of the Holy *Ka'aba* in Makkah.



Figure 5.13 *Moti Masjid*, <https://pakistan360degrees.com/tag/moti-masjid/>

5.4 Badshahi Mosque (1673 - 74)

The Indian sub-continent is famous for the reign of the Mughals and the art and architecture that reached the climax during their reign. One of the last momentous architectural structures of the Mughal Era is the Badshahi Mosque at Lahore which was commissioned by King Aurangzaib Alamgir (1658-1707). The location of the mosque adds to its importance. It is situated within the walled city of Lahore near the river Ravi and opposite the Alamgiri gate of the Lahore Fort. The mosque is accessed through a garden known as Hazuri Bagh which lies between the Lahore Fort and Badshahi Mosque.



Figure 5.14 An aerial view of Badshahi Mosque Lahore, Photograph from iStock by Getty Images <https://www.istockphoto.com/photo/emperors-mosque-in-lahore-pakistan-gm873111454-243843779>

The mosque is built on a high platform and has a square plan. It has a monumental gateway on the eastern side with a flight of stairs. The enclosure wall has a large tapering minaret on each of its four corners. The gateway leads to a large open courtyard with an ablution tank in the center, made of sang-e-abri. The courtyard is surrounded by *hujras* (rooms) on all the sides except on the west. These *hujras* functioned as madrasa at that time. On the western side of the courtyard is a rectangular prayer hall known as sanctuary. It has three white marble bulbous domes, of which the central one is the larger and higher. The domes are topped by a finial. The sanctuary and courtyard are separated by a screen of arches forming the façade. There is a huge projecting central arch known as Iwan, which is flanked by five arches on its either side. All the arches are multi-foliated. The façade is ornamented with the panels of carved reliefs and marble inlay work. Each corner of the sanctuary has a turret which is smaller than the minarets at the corners of the enclosure wall. All the minarets and turrets are octagonal in plan and crowned by a kiosk which is surmounted by marble cupola with a finial.

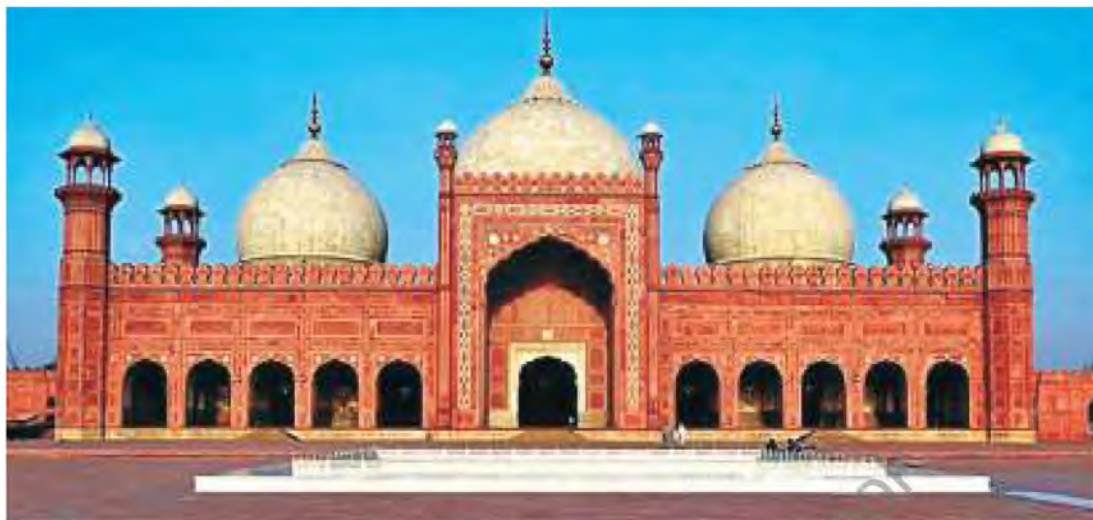


Figure 5.15 *Badshahi Mosque*, <https://www.thegreats.info/tag/badshahi-masjid-facts/>

Red sandstone is the chief material used for the surface decoration which is accentuated by the use of white marble. Besides marble inlay the decorative techniques used on the surface are stucco reliefs, stone carving and fresco painting. The walls are divided into rectangular panels consisting of the carved arched motifs and cartouches. Floral motifs and still-lives with fruits are used in fresco paintings.

Despite the delicately carved stone reliefs and colourful fresco paintings, *Badshahi Mosque* has a bold and imposing character. This mosque is an inspirational source for the mosque architecture till today.



Figure 5.16 Interior of *Badshahi Mosque*, Photograph by author

5.5 Mausoleum of Muhammad Ali Jinnah (رحمۃ اللہ علیہ)

The mausoleum of Muhammad Ali Jinnah (رحمۃ اللہ علیہ), the founder of Pakistan, is also called the National Mausoleum of Pakistan because it is the prestigious tomb of the founder of this country. It is situated in considerably a calm location of the metropolitan of the city Karachi in the area of Jamshed Quarters near Gulshan-e-Iqbal. It has become an iconic symbol for this city nationally and internationally. Muhammad Ali Jinnah (رحمۃ اللہ علیہ) died in 1948 right after one year of the inception of Pakistan but after 12 year of his death in 1960 president of Pakistan Muhammad Ayub Khan laid the foundation of his mausoleum. "The government of Azad Kashmir provided the wood for construction of this mausoleum. In the foundations of the mausoleum, copies of biography of Jinnah, some old coins and copy of Pakistan Resolution were also preserved."

The architectural design of this mausoleum was developed by an Indian architect Mr. Yahya Merchant. It is built on a square plan with a round neck simple dome, on an elevated platform of 54 square meters wide and 13 feet high. This platform is surrounded by a copper fence. The interior and exterior of the architecture is embellished with simple white marble with curved Moorish arches on four sides. The four walls in each side are slightly tapering having an entrance of large Moorish narrow curved arch. The central structure of this mausoleum is constructed inside a large park. This park has fifteen successive fountains on the facing passage way which leads towards the main entrance of the mausoleum. Other three sides of the park also divided into terraced avenues. The exterior structure of this building reflects an influence from the Iranian Samanid tomb architecture.

The interior of this mausoleum has five graves. Three graves are in a row from north to south direction. The northern side grave is of the first Prime Minister of Pakistan Liaquat Ali Khan and the second central grave is of Nurul Amin who was the vice president of Pakistan and the third one at south side is of Sardar Abdur Rab Nishtar the first Governor of the Punjab after British Governor Raj. In the extreme north there is the grave of Miss Fatima Jinnah the dear sister of Muhammad Ali Jinnah (رحمۃ اللہ علیہ). The cenotaph of the grave of Muhammad Ali Jinnah (رحمۃ اللہ علیہ) is situated in the center of this hall which is surrounded by a decorative aluminum fence. The cenotaph of Fatima Jinnah's grave is decorated with a series of black floral design at the base and the other three are made of simple Italian white marble.

The sarcophagus of Muhammad Ali Jinnah (رحمۃ اللہ علیہ) is placed on a triple base, embellished with Arabic calligraphic inscriptions and large Corinthian decorative leaf patterns carved in projected form on white marble. The structure of the cenotaph is slightly diverging outside.

¹⁷Mazar-e-quaid Location, <https://www.pakpedia.pk/mazar-e-quaid#ref-link-dt-2> (Accessed on October 6, 2018).

The interior walls of this mausoleum are decorated with geometrical pattern of diamond shape, achieved by the colour gradation of marble tiles. The dome neck has a set of three roundhead arches on each of the four sides. The apex of the dome reflects a plain blue colour and is also adorned by hanging of a beautiful crystal chandelier, just above the sarcophagus of Muhammad Ali Jinnah (رحمۃ اللہ علیہ). This chandelier was gifted by the People's Republic of China. The big Moorish arches are covered with the geometric pattern wooden Jali from the above side leaving the area of doors on downside. The floor is covered with square-shape pattern of white and black marble.



Figure 5.17 Mausoleum of Muhammad Ali Jinnah (رحمۃ اللہ علیہ)

The premises of this mausoleum are peaceful and serene and provide an attraction for the visitors and tourist from the hustle and bustle of the metropolitan city of Karachi. People come to visit this place and enjoy the serenity of the place during days and at night they can see a marvelous glowing building lit with lights from four sides. Several official ceremonies are taken place here on Pakistan day 23rd March, 14th August Independence Day, at birthday Death anniversary of Mr. Jinnah (رحمۃ اللہ علیہ).

Whenever the dignitaries and significant people from other countries arrive in Karachi they visit this mausoleum to pay their gesture of respect to the founder of Pakistan, Muhammad Ali Jinnah (رحمۃ اللہ علیہ)

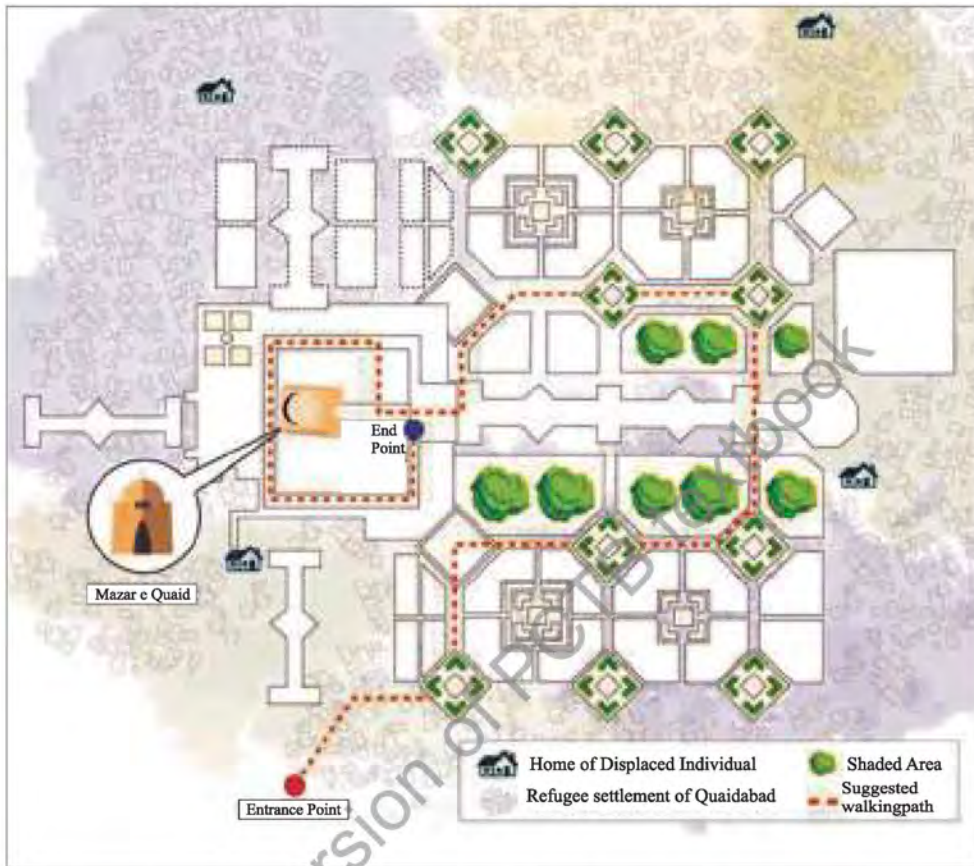


Figure 5.18 Plan of the Mausoleum of Muhammad Ali Jinnah (رحمۃ اللہ علیہ)



Figure 5.19 Calligraphy and floral pattern marble carvings on the cenotaph of Muhammad Ali Jinnah (رحمۃ اللہ علیہ)



Figure 5.20 Fence around Muhammad Ali Jinnah's (رحمۃ اللہ علیہ) grave



Figure 5.21 Grave of Fatima Jinnah, Sister of Muhammad Ali Jinnah (رحمۃ اللہ علیہ)



Figure 5.22 Embellishment of the interior walls of the Mausoleum



Figure 5.23 Large Moorish arch covered with wooden *Jali* from inside of the Mausoleum

5.6 Minar-e-Pakistan

Minar-e- Pakistan is a unique tower or minaret which was built to commemorate the day of 23rd march 1940 when All India Muslim League passed the Lahore Resolution. This minaret is situated in the same location which was known as Manto Park where that historical incident was happened. Its design and architecture is a beautiful blend of Mughal and contemporary architecture. This minaret faces the grand Badshahi Mosque of Mughal dynasty.

Minar-e-Pakistan was built in 1960 to 1968 by the architect Nasiruddin Maura Khan, the structural engineer A. Rahman Niazi and Mian Abdul Khaliq's contract company at the demand of Akhter Hussain the Governor of West Pakistan at those times.

This minaret is standing on 26.24 feet high round shaped platform. This platform has more circular division, shaping a form of a crescent and star in the center. Right over the center of star shape the petals like base of the minaret starts and the above structure of the tower is total 230 feet high from the ground level.

“The base comprises four platforms. To symbolize the humble beginning of the freedom struggle, first platform is built with uncut stones from Taxila, second platform is made of hammer-dressed stones, whereas third platform is of chiseled stones. Polished white marble at the fourth and final platform depicts the success of the Pakistan Movement.”¹⁸

The petals-like round base has an airy arch ways of completely modern structure leading towards the central stair case and elevator area. This central place is enclosed within a circular wall having rectangular wooden doors and marble exterior elaborated with marble and inscription in Urdu, Bengali and English language. The written inscriptions are 99 names of Allah, the text of Lahore Resolution, National Anthem, speech of Muhammad Ali Jinnah (رحمۃ اللہ علیہ) and several verses from the Holy Quran.

From the interior, the upper side of this petals-like base structure provides a very elaborated and decorative diamond and square shape patterns. This design is a unique mixture of brown and gray tiles embedded within a white marble grid and the use of glass. The brown tiles have four petals geometrical design and the gray tiles are embellished with a stylized motif of modern nature. The floor is covered with dark gray marble having a linear white marble lines and floral patterns. The petals-like base symbolize the bloom of Muslim unity and success to get a separate home land.

¹⁸Minar-e-Pakistan: An Architecture Marvel and Symbol of Freedom,
<http://www.ameradnan.com/blog/minar-e-pakistan-an-architecture-marvel-and-symbol-of-freedom/> (Accessed on September 15, 2018).



Figure 5.24 *Minar-e- Pakistan* Lahore,
<http://www.pakistantoursguide.com/minar-e-pakistan.html>

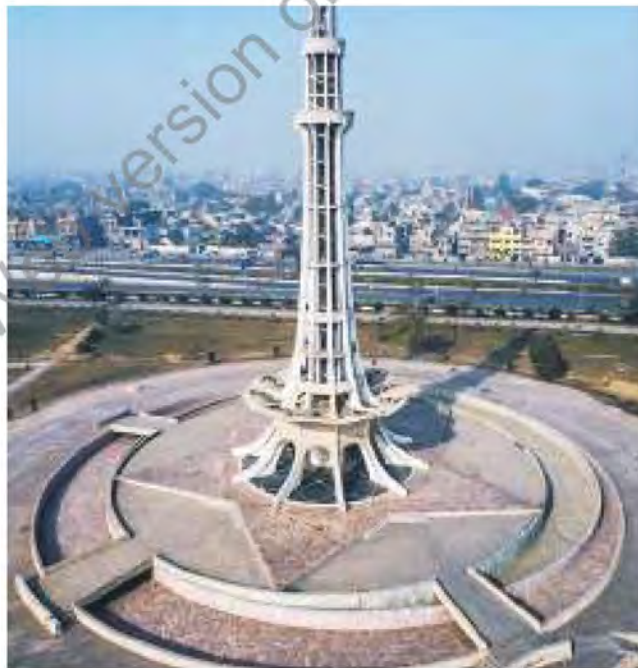


Figure 5.25 Elevation of *Minar-e-Pakistan* on four steps of round Platform having a crescent and star shape at the center

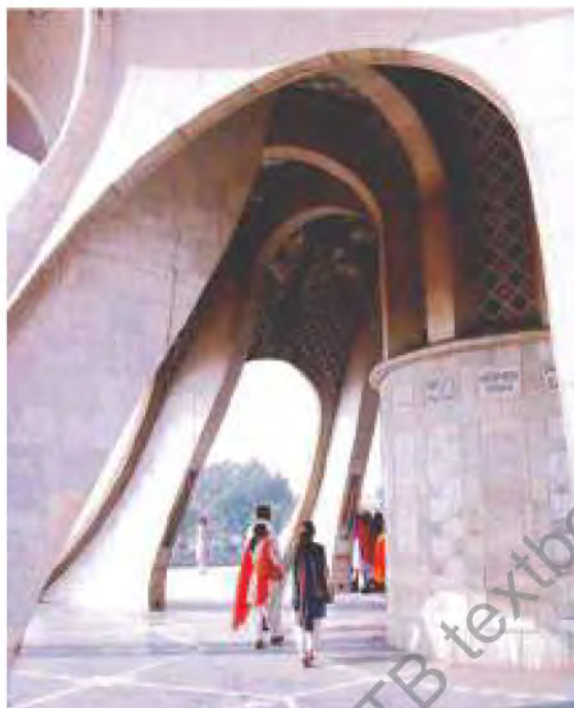


Figure 5.26 The interior of the petals like base, some details of inscription in different language on the round wall and ceiling part with brown and gray tiles, Photograph by author.



Figure 5.27 Details of the tile pattern and the use of glass, Photograph by author.



Figure: 5.28. The details of floor, inscriptions on the walls in different languages, and wooden door, Photograph by author.



Figure 5.29 Details of the ceiling part of the base

Chapter#6

HISTORY OF PAINTING IN SOUTH ASIA

Painting in the South Asian Subcontinent dates back to the pre-Indus Valley time when it was used to colour the crafts and artifacts e.g. jewelry and pottery. Painting as an individual art form, in this region, emerged during the Buddhist period, when it was attempted on the walls of the Ajanta Caves. The art of painting reached its glory during the Mughal era in the form of book illustrations and fresco paintings. The British colonization of the region resulted in the western influences in painting, greatly changing the art trends. The post-partition paintings are the by-product of the ingenious traditional art and influences of the western art movements.

6.1. The Ajanta Cave Paintings



Figure 6.1 A view of Ajanta Caves
horseshoe shaped rocks,
<https://whc.unesco.org/en/list/242>



Figure 6.2 Ajanta Caves,
<https://whc.unesco.org/en/list/242>

It is said that two thousand and two hundred years ago, the work began on these extensive series of cave monuments in Maharashtra, India. Over a period of hundreds of years, thirty one monuments were hewn piece by piece from a horseshoe shape rock. It is situated about 3.5 miles away from the village near a mountain stream of the river Wagura, which flows along the bottom of the narrow valley. Then around the year 1000AD, they fell into disuse. Dense jungle grew around, hiding the caves away from human eyes. During the next centuries, the forest grew back and the caves were hidden, unvisited and undisturbed, although the local population was aware of at least some of them.

On 28th April 1819, a British officer for the Madras Presidency, John Smith, while hunting a tiger, accidentally discovered the entrance to one of the caves deep within the tangled bushes. There were local people already using the caves for prayers with a small fire, when he arrived. Captain Smith explored the first cave, since long it was a home for birds and bats and a den for other

larger animals. He scratched his name and the date on the wall. Within a few decades, the caves became famous for their exotic setting, impressive architecture, and above all their exceptional but unique paintings. In 1861 this became the nucleus of the new Archaeological Survey of India. The Nizam of Hyderabad built the modern path between the caves to make the site easy to visit.¹⁹

Now the Ajanta Caves have been designated as a World Heritage Site which depicts the history of Buddhism between 200 BC and 650 AD. The caves were mainly built as a worshipping and residing place for the Buddhist monks. The beautifully carved sculptures and paintings on the walls of these structures depict Buddha's life and also his lives in the previous births as detailed in the allegorical Jataka tales. Other images such as court scenes, street scenes, animals and birds have also been skillfully made. Five of the caves are chaityas (prayer halls) and the rest are viharas (monasteries).

Mural Paintings

Inside many of the caves the mural paintings are frescoes. Frescoes are paintings which usually are done on wet plaster in which colours are applied as the plaster dries. The Ajanta Frescoes have a special importance of their own. They are found on the walls and ceilings of the caves. These paintings present different phases of Buddha's life. The themes of court life, feasting, processions, men and women at work, festivals, and various natural scenes including animals, birds and flowers are also painted. The artists used shading to give a three-dimensional effect.



Figure 6.3 Fresco painting *Ajanta Caves*,
<https://whc.unesco.org/en/list/242>



Figure 6.4 Fresco painting *Ajanta Caves*,
<https://whc.unesco.org/en/list/242>

¹⁹Jonathan Glancey, *Ajanta Caves: Discovering lost Treasure*, 23 February 2015, <http://www.bbc.com/culture/story/20150223-uncovering-caves-full-of-treasure>, (Accessed on September 2017)

Ajanta paintings are one of the few surviving examples of earliest mural painting. Its decorative style provided inspiration for the Buddhist art of Tibet, Nepal, Central Asia, China, Japan and South-East Asia.

Sculpture

The sculpture of Ajanta caves belongs to 4th century AD. These are remarkable for its grace, elegance and serenity. However, the general characteristics of Ajanta sculptures have a certain heaviness of form. Every sculpture was plastered and painted. But most of the plaster is now lost.



Figure 6.5 Sculptures in Ajanta Caves, <https://whc.unesco.org/en/list/242>



Figure 6.6 Sculpture in Ajanta Caves, <https://whc.unesco.org/en/list/242>

6.2. Mughal Painting

Mughal painting is a particular style of painting, generally known as miniatures either as book illustrations or as single works to be kept in albums. It emerged from Persian miniature painting and later on developed as a blend of Indian Hindu, Jain, Buddhist and European influences, and flourished largely in the court of the Mughal Empire (16th - 19th centuries), and later spread to other Indian courts, both Muslim and Hindu, and later Sikh.²⁰

²⁰The Information about different periods of Mughal art taken from Annemarie Schimmel's book *The Empire of the Great Mughals: History, art and culture*. Reaktion Books, 2004.



Figure 6.7 Basawan and Chetar , *Emperor Akbar chasing Ran Bagha across the River Jumna*, illustration from the Akbarnama, opaque watercolour and gold on paper, 33 x 30 cm, Victoria and Albert Museum, London.

Zahir-ud-din Muhammad Babur's period (14 February 1483 – 26 December 1530)

Zahir-ud-din Muhammad Babur was a conqueror from Central Asia who succeeded in laying the basis for the Mughal dynasty in the Indian Subcontinent and became the first Mughal emperor. He was a direct descendant of Timur. He was greatly influenced by Persian culture and this affected both his own actions and those of his successors, giving rise to a significant expansion of the Persianate ethos in the Indian subcontinent.

No miniatures survived from Babur's reign, nor did he mention any commissioning in his diaries, the Baburnama. Copies of this were illustrated by his descendents, Akbar in particular, with many portraits of new animals that Babur encountered when he invaded India, which are carefully described.

Humayun's period

When the second Mughal emperor, Humayun (reigned 1530–1540 and 1555-1556) was in exile in Tabriz in the Safavid court of Shah Tahmasp I of Persia, he was much interested in the miniature painting practice of Persian courts. When he returned to India, he brought with him two accomplished Persian artists, Mir Sayyid Ali and Khawaja Abdus Samad. Both Persian masters started an atelier of court painters under the patronage of Humayun. Humayun's major known commission was a Khamsa of Nizami with thirty-six illuminated pages, in which the different styles of the various artists are apparent.

Akbar's period

Mughal painting developed and flourished during the reigns of Akbar (son of Humayun). During the reign of Akbar (1556-1605), the imperial court also emerged as a centre of cultural excellence. Akbar inherited and expanded his father's library and atelier of court painters, and paid personal attention to its output.

A number of books were illustrated during this period. Some of the famous illustrated books of that period were; Akbarnama (Book of Akbar, is an official biographical account of Akbar, written in Persian by Akbar's court historian Abul Fazal. It includes vivid and detailed descriptions of his life and times). Baburnama (the memoir of Babur), Tutanama (Tales of a Parrot), Dastan-e-Amir Hamza (Adventures of Amir Hamza, the uncle of the Prophet Muhammad (PBUH)), Gulistan of Saadi, Khamsa of Nizami, Baharistan of Jaami, Daraabnāma (story of the Persian king Daraab) and Razamnāma (a Persian version of the Indian Mahabharata). Mughal style during this period was continuously flourished. It is said that during Akbar's reign more than one hundred artists were associated with his court. Some of the prominent artists of Akbar's period were Dhan Raj, Kesu Das, Abul Hasan, Basawan, Daswant, Manohar, Bishan Das, Mir Sayyid Ali, Khawaja Abdus Samad, Sharif, Mansur and Farrukh Beg Qulmaq.

Jahangir's period

Like his father, Jahangir too had an inclination toward arts, which proved beneficial for the growth of Mughal art. The Mughal painting continued to grow under his reign and this era is considered as golden period of Mughal miniature paintings. Jahangir was largely inspired by European painting, he ordered his painters to follow the single point perspective used by European artists. This gave a whole new perspective to the Mughal painting. During this period the paintings had finer brush strokes and lighter colours. One of the prominent books commissioned by Jahangir was the Jahangirnama. It was an autobiography of Jahangir and it consisted of several paintings that included unusual themes, such as fights between spiders. Several individual portraits of Jahangir were also made by his painters. However, he also commissioned many paintings of birds, animals and flowers which were portrayed in a realistic manner. Overall, the Mughal painting continued to flourish and also continued to evolve under Jahangir's rule.



Figure 6.8 Miniature painting from Jahangir's period, A Court scene, Opaque watercolour on paper, <https://www.metmuseum.org/art/collectiion/search/60050385>



Figure 6.9 Miniature painting from Jahangir's period painted by Mansur, Painting of Peacocks, 1610, Opaque watercolour on paper, <https://www.metmuseum.org/art/collectiion/search/60050385>

Shahjahan's Period

Mughal painting continued to expand during the reign of Shahjahan, the paintings were becoming increasingly rigid and formal. However, he commissioned a large number of paintings meant to be his personal collection. These paintings were based on themes like gardens and pictures

that gave great aesthetic pleasure. One of the most important works produced during his reign was the Padshanama.

Aurangzeb's period

Aurangzeb did not support or encourage any form of art, including painting, but the Mughal painting remained popular among the public and was supported by a number of patrons other than the Mughals. However, some of the best Mughal paintings were created under Aurangzeb's reign. While Aurangzeb did not order these paintings, it is said that seasoned painters created a few paintings on their own in the workshops that were maintained by earlier Mughal emperors. When painters were certain that Aurangzeb would order the closure of these workshops sooner or later, they decided to work either by their own or went to Rajput courts for patronage.



Figure 6.10 Aurangzeb holds court, Shaistah Khan standing behind Prince Muhammad Azam, Source: Imperial Mughal Painting, by Stuart Cary Welch (New York: George Braziller, 1978), p. 112.

6.3 Master Painters of Pakistan

i. Haji Muhammad Sharif (1889 – 1978)

Haji Muhammad Sharif belonged to the family of court painters from Patiala. He himself is known as a court painter of the Maharaja of Patiala. He received the training in traditional miniature painting and worked at the court till he was aged sixty. Afterwards, he moved to Lahore where he was appointed as a teacher of miniature painting at the Mayo School of Art till the next eight years.

Miniature painting is the traditional watercolour technique of Persia and South Asia. Haji Sharif has mostly used the gadh rung (opaque watercolour) technique of miniature painting in his works.

Besides replicating the miniature paintings of the old masters, he also created several original paintings. Because of his training in traditional miniature painting, a great influence of it is seen in his original works. He has painted the portraits of the Mughal Emperors decorated with lavish jewels and floral borders inspired by the paintings of the Mughal court.

He was also fond of painting equestrian portraits of the emperors e.g. Emperor Jahangir riding with Nur Jahan. The posture of the horses is natural. The king and queen, though out for hunting, are dressed in royal clothing and with ornate jewelry. The landscape with mountains and trees is quite feeble but the mosque in the distance is painted according to the proper perspective.²¹

Jahangir facing a Tiger during a Hunt is another example of equestrian portrait.



Figure 6.11 Haji Muhammad Sharif, Jahangir facing a Tiger during a Hunt, opaque watercolour on wasli, a traditional miniature painting

²¹S. Amjad Ali, *Painters of Pakistan*, 1st ed. (Islamabad: National book Foundation, 2000), 90.

His paintings of the royal procession with elephants are also famous e.g. Prince Aurangzeb attacking a wild elephant. The elephant is placed in the center of the composition with the horsemen emerging from the left and from the foreground. The sky is painted blue with white clouds.



Figure 6.12 Haji Muhammad Sharif, Prince Aurangzeb attacking a wild elephant, opaque watercolour on wasli, a traditional miniature painting

All the paintings are executed in the traditional technique recalling those done at the time of Jahangir.

ii. Abdul Rahman Chughtai (1894 – 1975)

Abdul Rahman Chughtai was among the prominent artists since before the independence of Pakistan. He is famous for the watercolour paintings composed of successive washes. The subjects matters he portrayed were mostly poetical, literary, mythological and legendary.²²

His figures are characterized by exaggeration and stylization. His drawing quality is remarkable because of the flowing and rhythmic lines. The colour schemes are harmonized.

His paintings are delicately sketchy with a two-dimensional quality. The figures seem to be weightless and floating because of the un-natural light effects. A great focus is laid on the folds of the drapery with fine and free flowing line work. The paintings are imbued with soft light overall. The colours are applied layer upon layers. The flat colours of uniform tones are accentuated by the line work in relatively darker tone. He did not use the pure colours, instead mixed them to make them softer and darker.

²² Ali, Painters of Pakistan, 62-74.



Figure 6.13 Abdul Rahman Chughtai, Untitled, Watercolour painting on Paper, 56.8× 45.1 cm, <https://www.artsy.net/artist/abdur-rahman-chughtai>



Figure 6.14 Abdul Rahman Chughtai, A Painting from *Muraqqa-e-Chughtai*
Watercolour painting on Paper

Chughtai's most celebrated illustrations were published in 1928 in the form of album called *Muraqqa-e-Chughtai* which was the illustrated edition of *Diwan-e-Ghalib*.²³ The fantasy of the poetry of *Ghalib* is represented through the imaginary dresses, fanciful flowers and trees, and historical architecture. The rhythm of the verses is captured in the rhythmic lines of the figures and drapery. Likewise, the emotionality of the poetry is apparent in the dreamy eyes. Greens, blues and browns mostly dominate the paintings of the *Muraqqa*.

In 1968, another publication *Amal-e-Chughtai* came, which comprised of the illustrations of the verses of *Allama Iqbal*. Bright yellow and green is used in most of the landscapes in the background. Some of the paintings have striking and contrasting colour schemes. Contrary to the illustrations of the *Muraqqa*, the figures of *Amal-e-Chughtai* are alert and wide-awake corresponding to the poetry of *Iqbal* which inspires the action. Upraised heads and confident looks are the characteristics of the figures of this album e.g. *Will and Power and Job and Leadership*.²⁴ Though in most of the paintings, the architecture with decorative motifs is painted as a frame to provide firmness, yet the illustrations of this album are simpler than the decorative paintings of the *Muraqqa*. The technique here is also different which employed an undercoat of tempera.

With his unique quality of delicate drawing, figure stylization and rhythmic colours, *Chughtai* has established such a place in Pakistani art scene which is unparalleled upto this time.



Figure 6.15 Abdul Rahman Chughtai, A Painting from *Amal-e-Chughtai*, Watercolour painting on Paper

²³Ali, *Painters of Pakistan*, 62.

²⁴Ali, *Painters of Pakistan*, 74.

iii. Allah Baksh (1895 – 1978)

Ustad Allah Bakhsh was a most prolific and versatile artist of Pakistan. He got the title of Ustad (the maestro) because of his skills and command on the realistic depiction of different characters and landscapes. He belonged to the province of Punjab and born in a small town Wazirabad. He was a prominent artist of pre and post partition period of the Subcontinent of India and Pakistan. He produced a large number of paintings on Hindu mythology before the inception of Pakistan and was famous for depicting Krishna character in his paintings. His style and technique was western in nature and can be compared with the realistic landscape paintings of an English painter John Constable 1776-1837.



Figure 6.16 Allah Bakhsh, *Bull Threshing Corns*, oil on canvas

After the independence of Pakistan he quitted the paintings of Hindu themes and his subject matter of paintings was totally changed. He started painting landscapes of Punjab villages along with the figurative paintings related to the life in Punjabi Villages and folk culture. There was not any parallel artist to him in early days of Pakistan for the depiction of landscapes, atmospheric effects and Punjabi Characters. A very impressive collection of his paintings is displayed in Lahore Museum's Art Gallery. His Bulls Threshing Corns, Aandhi and *Talism-e-Hoshrub*a are some of the finest examples of his paintings in the collection of Lahore Museum.

The name of Allah Bakhsh will be remembered whenever the paintings relevant to the folk culture and Punjab village life will be discussed. He was the artist who commemorated the Punjab rural life and the landscape of Punjab through his large size paintings.



Figure 6.17 Allah Bakhsh, *Aandhi* (the dust storm), oil on canvas, in the collection of Lahore Museum Lahore

iv. Shakir Ali (1916 – 1975)

Shakir Ali emerged in the mid twentieth century as a pioneer of modern art in Pakistan. He was trained in Oriental painting at Sir J.J. School of Art in Bombay, where the principal was an Impressionist painter, Charles Gerrard. After graduating, he went to Paris and joined the studio of a Cubist painter Ander L' Hote. The practice at this studio majorly transformed his painterly style which he later introduced in Pakistan. He joined the School of Industrial Arts in Prague where he got training in textile design. The trainings at these institutes helped in shaping his individualistic style.²⁵



Figure 6.18 Shakir Ali, Still Life, oil on canvas

The paintings of Shakir Ali are characterized by the figures reduced to simple geometric forms like the paintings of the Cubist Painters Picasso and Braque. Lines and curves in his paintings create the naturalistic forms of the humans and animals, mostly including the bull, cow, birds and woman.

His study of the frescoes at the Ajanta Caves and traditional miniatures influenced his works. His colour palette was strikingly bright consisting of primary and secondary colours, of which reds, oranges and blues are the most prominent.

²⁵ Ali, *Painters of Pakistan*, 116.



Figure 6.19 Shakir Ali, Painting with Striking Colours, oil on canvas.

He was especially fond of painting still-lives. Still-life with Apple and Still-life with a Bottle are among the distinctive works. The compositions consist of divisions of different colours overlapped with straight and curved lines, in which the objects were almost hidden.

The figure compositions do not consist of realistic figures rather depict the naturalistic forms constructed with the help of geometric shapes. In the Woman and Bull and Leda and the Swan the figures are defined by the use of black outline and dark background respectively.



Figure 6.20 Shakir Ali, Woman and Bull, oil on canvas.

His paintings of women with birds are of great significance. The body structure in most of these paintings is made up of textured lines. The size of the head is small with no features, while the body is elongated with the legs tapering downwards. The *Girl with Caged Bird* is best example of such style.



Figure 6.21 Shakir Ali, *Girl with Caged Bird*, oil on canvas.

Birds in his paintings symbolize “his deep concern and emotional involvement with man's desire to be free and his fear of losing his freedom in this hostile world.”²⁶ Other symbols that appear in his paintings are flowers, moon and sun which represent universality.

He had a great command to paint the figures with the least possible lines. He was an exceptional colourist. His Cubist inspired paintings with the bright and rich colours of his choice marked the developmental phase in the Pakistani art.

He was a source of inspiration for a great number of artists working at that time. Zahoor-ul-Akhlaq is one of his most prominent followers.

²⁶ Ali, *Painters of Pakistan*, 120.

v. Sadequain (1930 – 1987)

After migrating to Pakistan, Sadequain first emerged on the art scene with an exhibition titled “Exhibition of an Unknown Artist” at the residence of the Foreign Minister of Pakistan. He was a self-taught artist and never got any training from any art school.

Sadequain is famous for large murals installed in various public and government buildings, some of which are Time's Treasure, Mangla Mural, Mural on the Ceiling of Lahore Museum and Mural at Sadequain Gallery, Frere Hall, Karachi.



Figure 6.22 Sadequain, Mural Painting on the Ceiling of Lahore Museum.

Sadequain's style of painting is very unique in terms of the treatment of figures. He was capable to paint realistic figures, but he did not because he thought them to be very straightforward. To add modern element in his works, he introduced thorny cactus forms. Women and men are painted in poetical and dancing poses in the S shape having flowing and rhythmic outlines. The figures are distorted and elongated.



Figure 6.23 Sadquain, Line Drawing

The cactus forms appear repeatedly in his various paintings. Human figures are composed of the cactus like spikes. Moreover, he also uses the shapes like blades and curved pointed shapes e.g. in his painting *The Last Supper*, he has used curved pointed blades for the sitting figures. The feet are suggested by long pointed triangles, heads by diamond or triangle shapes, while the laps are indicated by elongated crescent shapes. For the depiction of ribs small strokes are applied across the breast.²⁷ The spikes and cactus forms are inspired by the fact that the cactus plants survive and continue to grow in harsh circumstances of the desert. His paintings symbolize the man's struggles who strive in the tough social scenario.



Figure 6.24 Sadquain, *The Last Supper*

²⁷ Ali, *Painters of Pakistan*, 104

The Hope Series consists of the figures with the spikey outlines and distorted figures. The sun is used as a symbol of hope. The figures are painted laying headless on the ground with a hand raised up holding his own head on which crow has made nest and laying eggs. The crows in his paintings represent that the mankind has been immobilized by the technology.



Figure 6.25 Sadquain, A Painting from the Hope Series

His drawings and paintings are characterized by fine line quality. The colours used are very limited. Most of his works are dominated by black and white colours. The application of colours is flat.

He was a “socially conscious artist who felt acutely the ills and evils, the tragedies and sufferings of life.”²⁸ Through his art, he promoted the positive aspects of life.

²⁸ Ali, Painters of Pakistan, 259.

vi. Zahoor-Ul-Akhlaq (1941 – 1999)

Zahoor-ul-Akhlaq, a prominent conceptual painter, joined the National College of Arts when Shakir Ali was promoted as a professor. At that time a new wave of abstract art brought by Shakir Ali from the West was an influential factor for the upcoming generation of artists. Zahoor-ul-Akhlaq inspired by Shakir Ali, became a great follower of his art.

Zahoor's early work is a combination of contemporary design, modern texture and traditional elements. He has painted the old faded manuscripts with "illegible patterns that look like calligraphy."²⁹

His style developed more after his graduation from Hornsey College of Art and Royal College of art, London. The miniature paintings in the collection of the British Museum provided the next source of inspiration. He started using the format of traditional miniature painting with borders in his easel paintings.



Figure 6.26 Zahoor-ul-Akhlaq, Easel Painting inspired by the format of Traditional Miniature Painting

In some of his paintings, he has used the grid pattern in the background. One of the most famous of these is a three-paneled painting with the portraits of national heroes in each square of the two panels, and a large Quaid-e-Azam's portrait in the central panel.

²⁹ Ali, *Painters of Pakistan*, 168.



Figure 6.27 Zahoor-ul-Akhlaq, Portraits of National Heroes in Grid Pattern



Figure 6.28 Zahoor-ul-Akhlaq, Painting in the Miniature Format, with Grid Pattern

He has paid honor through his etchings to Dr. Abdus Salam for his contribution towards nuclear power activities. One of the etchings shows atomic explosion with dark clouds with two figures emerging, which are considered to be the figures of Adam and Eve being expelled from the heaven. The composition is set within the borders inspired from traditional miniature paintings.

A rectangle or a window set in an outer rectangle along with the incorporation of his random linear patterns became his signature style. Most of his works are monochrome.



Figure 6.29 Zahoor-ul-Akhlaq,
Farman II, Rectangle within
Rectangle, with Random Linear
Patterns



Figure 6.30 Zahoor-ul-Akhlaq Views
through Window

Window in many paintings are deeply recessed and are painted “in perspective in such a way that the window, one moment seems to be receding and the next moment projecting.”³⁰

The two main factors apparent in his works are the geometrical shapes with teasing perspective and the overall monochromatic effect, where the darker tones gradually tend to be lighter. The human forms mostly emerge in silhouettes in a harmonious way.

vii. Anna Molka Ahmad (1917 – 1994)

Anna Molka Ahmad is one of the first female artists of Pakistan, who rose to prominence because of her contributions as an art educationist. After completing her art education from Royal College of Arts, London, she came to Pakistan in 1940. At that time she had converted to Islam. She founded the Fine Arts Department in Punjab University and worked hard especially for female art education.

The vibrant colours and a personalized technique of the Anna Molka Ahmed make her prominent among the artists of her time. The way of visual communication is very well adopted by her in the exuberant and expressive

³⁰Ali, Painters of Pakistan, 171.

compositions. Most of her paintings represent the materialistic life around us, as well as the inspiration from her own life and the religion.

Her paintings are characterized by rough and thick brush strokes which are applied with palette knife without mixing with other colours. The use of bright colours along with the impasto technique makes her paintings bold and expressive of her firm personality. Instead of using the different tones of the same colour for the lights and darks, she used complementary colours to create the effect of light and shadow.

Everyday life, culture, festivals and rituals of Pakistan are the subject matters of her paintings. The versatility of her artistic talent is obvious from the landscapes, portraits, figure compositions, war paintings, religious paintings, philosophical paintings, partition riots paintings, drawings and sculptures.³¹ Her landscapes depict common rural life scenes with realistic approach but expressionistic technique unlike the poetic landscapes practiced at that time.

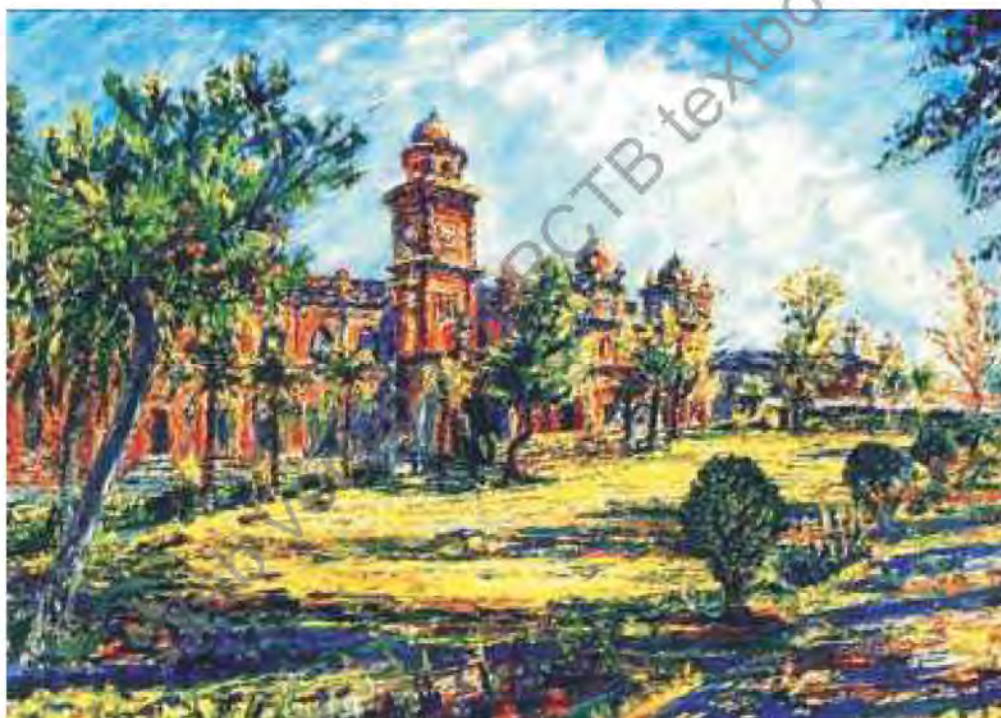


Figure 6.31 Anna Molka, Punjab University Landscape, oil on board with pallet knife, collection of Lahore Museum Lahore

She painted a number of portraits including self-portraits and portraits of various artists with the same impasto technique. The colour tones are limited in portraits with dominating flesh tint. The drawing lacks details as the rough strokes are more emphasized.

³¹ Ali, Painters of Pakistan, 96.



Figure 6.32 Anna Molka, Self-portrait.

Her figure compositions are of great significance because of the idea and subject matter. They are larger in size in which the figures are arranged in harmony with the background. She has addressed the issues faced by the common people e.g. in the paintings *The Refugees*, *Muharram* and *The Flood*. The sufferings of the people are apparent through their ragged condition.

The Flood is a composition of figures with curvilinear lines. It creates a feeling of grief and disaster because of the colours used in it i.e. blues, purples, greys and black, and because of the composition with curvilinear lines of the flood in which the figures are almost sinking. The application of colours is rough and spontaneous, and the composition is very strong and dynamic. The impression of figures is created without focusing any character. It shows the misery of people in flood.



Figure 6.33 Anna Molka, *The Flood*, oil with palette knife on board, in the collection of Pakistan National Council of the Arts (PNCA) Islamabad

Her belief in life after death was so strong that she painted a series of large sized paintings in her later years. She wanted to paint the themes from the Quran before her death. This series include Dance of Death, Hell, Heaven and Day of Resurrection.

Qiyamat or the Day of Resurrection consists of three panels, and each panel is complete in itself. The Day of Judgment is depicted crowded with dead bodies and skeletons rising from their graves and moving towards the vanishing point where the judgment is going to take place, which is depicted in the central panel. The sound of Soor is painted in the first and third panels. She has tried to translate the verses of the Quran in the form of a painting. The colours are bright and sharp. The orange yellow circle in the center is dominating. Background is painted in rough strokes of blues, skeletons in blues and grays, while the nudes in tones of oranges. Horses with their riders, with no facial details, can also be seen in the left background. "Almost everything is painted conceptually and not realistically."³² She raised a whole new generation of artists among which the most prominent are Colin David and Khalid Iqbal.

³² Ali, *Painters of Pakistan*, 101.



Figure 6.34 Anna Molka, *Qiyamat* (Day of Resurrection) oil on canvas, in the collection of Pakistan National Council of the Arts (PNCA) Islamabad



Figure 6.35 Anna Molka, *International War* (1960) oil on canvas, in the collection of Mrs Tahira Ayaz Pakistan Lahore.

Chapter#6

MASTER CALLIGRAPHISTS OF PAKISTAN

The word calligraphy comes from two Greek words: kalli which means beautiful and graphia meaning writing. Islamic calligraphy has been developing since the revelation of the Holy Quran, for the purpose of keeping the record of the Holy verses. The Arabic letters make the Islamic calligraphy eye-pleasing because of the straight and curved flowing lines, along with dots and aarab. These elements give the artist a freedom to play with their forms. Islamic calligraphy has developed in the South Asian Subcontinent from the traditional Mughal illuminated manuscripts to the modern stylized calligraphic paintings. In addition to the Quranic verses, these modern painting are comprised of the poetic verses and sometimes the study of the individual letters.

There are several well known names of calligraphers in the history of Pakistani Art. A few of them are presented below.

7.1 Sadequain (1930 – 1987)

Apart from being a prominent painter Sadequain was also among the ones who introduced the painterly calligraphy for the first time in Pakistani art scene. The other person from the same category is Shakir Ali. He belonged to the family of calligraphers. His calligraphic paintings are composed of the same elements as those used in his paintings. The Arabic and Urdu letters take the shape of pointed blades and spikes. The calligraphy is linked with the background which is painted with relevance to the illustrated verse. The script has been written in black or white colour, with the contrasting background against which the calligraphy becomes prominent.



Figure 7.1 Sadquain, Quranic Verses Calligraphy.

He has illustrated Surah Rahman, Surah Yaseen and the ninety nine names of Allah. Surah Rahman has been written three times on different surfaces i.e. canvas, cellophane and marble slabs, each time with different design. Surah Yaseen had been on display in the Lahore Museum on the wooden panels 260 feet long, while the names of Allah are displayed in the Indian Institute of Islamic Studies at Delhi, on a round wall of 2880 feet square.³³



Figure 7.2 Sadquain, Quranic Verses of Surah Rahman, Calligraphy.

Moreover, he has also illustrated the poetry of Mirza Ghalib, Allama Iqbal and Faiz Ahmad Faiz. With these illustrations the relevant verses were calligraphed on the same or the adjacent panel.



Figure 7.3 Sadquain, Illustration of the Poetry of Allama Iqbal.

³³S. Amjad Ali, Painters of Pakistan, 1st ed. (Islamabad: National book Foundation, 2000), 281.

Apart from being a painter and calligrapher he was also a poet. He said, "Painting is moving towards poetry, poetry is moving towards calligraphy, and calligraphy is moving towards painting."³⁴ He wrote rubaiyat and illustrated them in pictorial form along with the Urdu text calligraphed in a panel within the same composition.



Figure 7.4 Sadquain, An Illustration from Sadequain's Rubiyat.

³⁴Marcella Nesom Sirhandi, Contemporary Painting in Pakistan (Lahore: Ferozsons, 2006), 81.

7.2 SHAKIR ALI (1916–1975)

Along with Sadequain, Shakir Ali introduced the medium of painterly calligraphy. Being an abstract painter, he visualized the Arabic script as the abstract shapes of “arcs and loops, ovals and circles, vertical and horizontal lines.”³⁵



Figure 7.5 Shakir Ali, Ayat-ul-Kursi, Calligraphic Painting.

For the three huge calligraphic murals he chose the script of elegant Ta'aliq. These murals hung at the Punjab Public Library, Lahore, the National Bank, Lahore, and Pakistan Institute of Nuclear Technology, near Islamabad. “He has greatly exaggerated the vertical strokes of the words, modified the recurring half-circles and generally shaped the style of writing according to his own requirements of design.”³⁶

The areas surrounding the words are filled with various textures and colours. The arrangement of the calligraphic linear patterns within the compositional space is made more splendid by the use of floral patterns.

The innovative calligraphic paintings by Shakir Ali became a source of inspiration for many artists including Anwar Jalal Shemza.

³⁵ Ali, *Painters of Pakistan*, 280.

³⁶ Ali, *Painters of Pakistan*, 280.



Figure 7.6 Shakir Ali, Quranic Verses, Calligraphic Painting.



Figure 7.7 Shakir Ali, Quranic Verses, Calligraphic Painting.

7.3. Khurshid Alam Gohar Qalam (1956 – Present)

“Khursheed Alam's early education took place in the city of Sargodha under Ustad Ismail Dehlevi. Thereafter he studied under the late Hafiz Yousuf Sadidi who was one of the great masters of calligraphy of the contemporary Pakistan.”³⁷

“The title of Gohar Qalam was bestowed on him by the late Nafees Qalam, another master of calligraphy and by Professor Ghulam Nizamuddin of the University of Punjab. His major works include a copy of the Holy Quran placed in the main State Mosque known as the Faisal Mosque in Islamabad and includes 406 styles of calligraphy.”³⁸



Figure 7.8 Gohar Qalam, Surah Fatiha, Calligraphic Painting.

“He is a master of Lahori Nastaliq and also of the six other major scripts as have been practiced in South Asia. The present work is either on tree bark known as Bhuj Putter or alternatively on paper specially prepared in the Mughal techniques known as Wasli.”³⁹



Figure 7.8 Gohar Qalam, Surah Fatiha, Calligraphic Painting.

³⁷<http://calligraphykhurshidgohar.com/> (accessed October 7, 2018).

³⁸<http://calligraphykhurshidgohar.com/> (accessed October 7, 2018).

³⁹<http://calligraphykhurshidgohar.com/about-us/> (accessed October 7, 2018).

“The style of calligraphy used is known as Hindustani Thuluth and this is different from the Ottoman school in that it is lighter. Other examples are Ghubari Naskh and a rare style of calligraphy known as Mufajjar. Gohar Qalam has been teaching for a number of years as the Professor of calligraphy at the National College of Arts.”⁴⁰

“Qalam is a master of many styles of calligraphy, including Lahori Nastaleeq, Thuluth Kufic, Muhaqiq, Nasakh, tughra, Dewani, Ruqqa Sumbali, Tajaweedh, Moshahy, Jaleel, Thuluth-e-Kabeer, Narjiss, Ijazaa, Thuluthian, English Gothic. He is also a master of cubist calligraphic art.”⁴¹



Figure 7.10 Gohar Qalam, *Ayat-ul-Kursi*, Calligraphic Painting.

7.4. Gulgee (1926 – 2007)

One of the most multi-talented artists, Gulgee was a civil engineer by profession. He received art training and is famous for excellent portraiture, abstract paintings, mosaics, calligraphic paintings, and molding of calligraphy in the form of free standing sculptures.⁴² He never intended to be a calligraphic painter but a task assigned to him for the stall of Pakistan at the Expo 70 at Tokyo in 1970 to design a circular copper shield

⁴⁰<http://calligraphykhurshidgohar.com/about-us/> (accessed October 7, 2018).

⁴¹Emanuel Sarfraz, “The Sacred Art of Calligraphy,” *The Nation*, June 26, 2017, <https://nation.com.pk/26-Jun-2017/the-sacred-art-of-calligraphy> (accessed October 7, 2018).

⁴²Ali, *Painters of Pakistan*, 140.

with the symbols of Pakistani export products and central calligraphic inscriptions, marks the start of his contributions towards the art of calligraphy.⁴³

In 1973 he began to paint calligraphy. The most famous of his calligraphic paintings is the one he painted for the Islamic Summit in 1974 at Lahore.

“It is full of multicoloured dots and daubs of colour, in which even gold and silver have been used. Against the background has been calligraphed a famous verse of the Quran exhorting the Muslims 'to hold fast to the rope of God and not to disunite.' These words sweep in an arc from the bottom right to the top left corner. The style of writing is roughly in the Naskh script rather freely rendered.”⁴⁴

A mural at the King Faisal Hospital in Riyadh has his calligraphy in gold and silver of the Quranic verses regarding healing of health.

The style of action painting that he practiced also inspired his calligraphic paintings with the bold and spontaneous strokes with a thickly loaded brush. This is the style that raised him to the fame un-paralleled in the art of calligraphy. The brush was loaded with many different colours to create cursive forms with force and freedom. Strokes were not applied in straight line, instead there were arcs covering most of the canvas surface.



Figure 7.11 Gulgee Calligraphic Painting with Bold Strokes.

⁴³ Ali, *Painters of Pakistan*, 291.

⁴⁴ Ali, *Painters of Pakistan*, 291.



Figure 7.12 Gulgee Calligraphic Painting with Bold Strokes and Gold Leaf.

Apart from paintings, his calligraphic sculptures of copper are also famous in which he has molded the Surah Rahman.



Figure 7.13 Gulgee, Calligraphic Sculpture with verses of The Quran, at State Bank Museum Karachi.

Chapter#8

TEXTILES: WEAVING, PRINTING AND EMBROIDERY

Textile is “a type of material composed of synthetic and natural fibers. Its types include animal- based material such as wool and silk, plant-based material like linen and cotton, and synthetic material such as polyester and rayon. It is associated with the production of fabrics or clothing.”⁴⁵ There are several ways for making different kinds of textiles. Methods for textile productions are always associated with weaving.

8.1. Weaving

The method of weaving technically is defined as an interlacing of two strands of yarn or threads in right angle: one vertical and one horizontal thread. This method provide a strong yet flexible structure which holds each thread at right place and create the basic solid fabric.

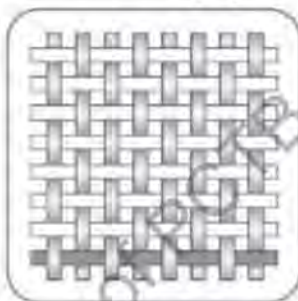


Figure 8.1 Basic weave structure

Mostly the textiles are woven and usually the weaving is done by machines that created an amazing tight structure but the basic process is very similar to the traditional hand weaving. Even in the modern times the hand weaving is done with a very simple wooden machine that is called hand loom. Pakistan has a very long history of traditional type of textiles and use of hand looms on a larger scale by the public for the production of handmade textiles.

“Textile industry has been the most important manufacturing sector in Pakistan, having the longest production chain, with inherent potential for value-addition at each stage of processing, from cotton growing to ginning, spinning, fabric-making, dyeing and finishing, and production of made-ups and garments”⁴⁶

Pakistan is famous for woven textiles and embroideries from its beautiful region of Sawat. Sawat is known for being a hub of handlooms and hand woven blankets since the Buddhist period. Other known centers for textiles are in the province of Punjab, Balochistan and Sindh. Hyderabad, Khairpur, Thatha, Hala, Bahawalpur, Multan and Jhang are commonly known sites for hand woven textiles in Pakistan.

8.2. Hand Loom

Hand loom is a small wooden structure which helps for making handmade textile products through different methods of hand weaving.

⁴⁵Textile, <http://www.businessdictionary.com/definition/textile.html> (Accessed on September 15, 2018).

⁴⁶Pooja Dawani, “Weaving History”, *The News*, <https://thenews.com.pk/magazine/money-matters/271282-weaving-history>, (Accessed on October 4, 2018).



Figure 8.2 A Hand Looms

Traditionally the use of handlooms in the region of India and Pakistan is very ancient. Briefly during the British occupation of the Indian land, the use of handmade looms and natural colour dyes became aloof because of the policies of the British government and Britain imported cotton and textiles to India. The machine made textiles got momentum in the local industry.

“In the villages of south Asia the handloom culture hid itself and refused to die – such was the strength of this technology. Gandhi resurrected the hand-woven cloth by the name of Khadi or khaddar using the same basic spinning wheel and handloom technology. This handloom flame passed to a new generation of hands. Spinning is still done mostly by women and weaving by men called Julahas, the weavers.”⁴⁷

Thus even after the partition of India and Pakistan, handlooms retained a unique quality for the production of Durrees (man-made cotton or woolen rugs) or any other small scale handmade fabric products throughout the region.

Hand loom products

Pakistan is known for several hand loom products such as:-

1. Tapestry
2. Khadi cloth for dresses
3. Susi cloth for dresses
4. Bed covers
5. Khays (Cotton blankets)
6. Durree (cotton or woolen rugs and mats)
7. Carpets
8. Musalla (Prayer mat)

⁴⁷ South Asian Handlooms and Natural Dyes; http://www.southasian.com/jan2005/South_Asian_handlooms.htm, (Accessed on October 4, 2018).



Figure 8.3 Wall hanging Tapestry



Figure 8.4 *Khadi* cloth for dresses



Figure 8.5 Susi Cloth



Figure 8.6 Carpet



Figure 8.7 Prayer mat



Figure 8.8 Cotton *Durree*



Figure 8.9 *Khays* (cotton blanket)



Figure 8.10 Hand looms Bed Covers

8.3. Carpet

Carpet making is one of the largest industries of Pakistan. At present it is Pakistan's leading export product. The handmade carpet manufacturing called *Qaaleen Baafi* locally and it is the second largest of the cottage and small industries of the country.

Pakistan is producing almost all kinds of carpets using various traditional and modern designs. However, the development of a new institution in Bahawalpur for training of the craftsmen and new students is adding quality to this product.



Figure 8.11 *Qaaleen Baafi*

The origin of this craft is also very ancient in this region. It was developed at such times when other civilizations hardly knew about it. The historical remains of Indus Valley civilization clearly suggest that the people of this region knew about a variety of weaving materials.

The oldest tradition of handloom weaving is surviving in the form of carpet weaving which is a prominent part of folk culture in Pakistan. The variety of floral, geometrical and even modern designs is a consequence of diverse historical facts of this region.

“Carpets have, from the beginning, been a part of the Islamic culture as it achieved unprecedented heights in Baghdad, Damascus, Cordova, Delhi and in the fabled cities of Central Asia. They were predominantly used to cover the floors of mosques and houses, and were occasionally used as wall decorations. The first half of the 16th century is considered the 'Golden Age' of Persian carpets, when large carpets with rich colours and complex designs were produced out of factories in Iran. As a result, carpet weaving in Orient was perfected to fine art in Persian and Turkish regions and was the first to be recognized as Islamic carpets.”⁴⁸

During Mughal Empire carpet making provide the finest examples of its production. Jahangir and Shahjahan patronized this craft on larger scale. The combination of Persian and Indian aesthetics during Mughal reign developed uniqueness in the design patterns of carpet making in India and introduced a classical phase of carpet making. The wider range of its usage in religious and secular buildings made it one of the popular craft in the region. At the partition of the subcontinent into two new states of India and Pakistan in 1947 many Muslim carpet maker and master craftsmen were migrated from India to Pakistan. They settled down in the suburbs of big cities Karachi and

⁴⁸ A Brief History of Carpet Weaving in Pakistan, <http://alrug.com/introduction-carpet-weaving-history-pakistan/>, (Accessed on September 28, 2018).

Lahore which became the major carpet making centers in the country. That migrated community of carpet makers became the back bone of this industry in later periods.



Figure 8.12 Handmade Carpet

8.4. Printing

In textile, printing is the name of a set of different techniques through which a fabric can be dyed or decorated with design patterns through the application of colour pigments and other related materials. There are several machine based technologies to perform this task on a larger scale, quantity and quality but the hand printing methods are still famous and have a great quality. The regions known as India and Pakistan have very ancient history of fabric printing through hands.

“There is evidence of printing being carried out in India during the 4th century BCE, and a printing block dated at about 300 CE has been unearthed in the burial grounds of Akhmīn in Upper Egypt. Pre-Columbian printed textiles have been found in Peru and Mexico.”⁴⁹

With passage of time, textile printing developed highly sophisticated techniques and methods in which the skills of the designers and artists were involved.

There are basically four main techniques to print any fabric in textile i.e. screen printing, block printing, roller printing and heat transfer printing. In these methods, a thick paste of colour pigments are applied on the fabric and

⁴⁹Textile, <https://www.britannica.com/topic/textile/Printing>, (Accessed on September 20, 2018).

by heating or steaming it, the colours are fixed. The excessive colour is removed by washing the fabric.

Furthermore, there are some distinct styles of applying printing methodologies. Usually they are classified as direct printing, resist printing and discharge printing. For direct printing, the colours are applied directly to the fabric. In resist printing the fabric is treated, according to the design pattern, with a substance which is called colour-resist. The colour resist protect the fabric from absorbing the colour so that after the application of colour dye to the fabric only those areas accept colour which are not treated with the colour-resist. This technique is highly sophisticated and needs more practice and skill to get quality. In discharge printing initially the fabric is dyed with a background colour, then that colour is destroyed by reagents or colour reducing substance mixed with the printing past for making designs. Then the fabric is washed. In this method the design is appeared in white on the background colour.

Block Printing

Block printing is a kind of printing in textiles which in fact is a direct print style. In block printing, a wooden block is prepared for direct application of colours to get the prints of designs and patterns on fabrics. There are necessarily three components which are required for block printing. First is the wood block on which the design is carved out in the form of relief, dyes and inks and the surface (any textile product or paper). It is one of the oldest, basic and simplest techniques followed by the artisans and craft persons since the ancient times.

“The earliest known examples of block prints come from China over 2,000 years ago. From there, it spread to India. It didn't reach Europe until hundreds of years later. Block printing continued to be commonly used in Asia until the 19th century, when it was replaced by modern developments in print-making. At first, block printing was only used for artwork printed on fabric. Later, it was also applied to paper.”⁵⁰



Figure 8.13 Process of printing with a block1

⁵⁰Block printing: History and techniques, <https://study.com/academy/lesson/block-printing-history-techniques-quiz.html>, (Accessed on October 1, 2018).

A range of woods can be used for making block for printing. Soft wood, hard wood, ply wood and medium density fiberboard panels

Traditionally, the blocks of wood are used for carving a design pattern on it but in modern days a synthetic soft sheet which is called linoleum (lino- cut sheet) is used. The wood blocks are usually proved to be the strong material as compared to the lino sheet which can be damaged after some times by taking several impressions.

In this technique, the design can be applied several times on different kinds of textiles. For making one intricate pattern or colourful design more than one prepared blocks can be used.



1. Preparing a block for printing



2. Application of colour pigment past with the help of roller or sponge on the carved out block. .



3. Transfer the colour to the fabric.



4. Two Blocks for making one intricate coloured design.

Block printing products

In Pakistan, there are several products available in the markets which are famous for traditional methods of Block printing. Handbags, table cloths and bed sheets, cushion covers, dresses and home-décor accessories are some examples of block printing products.





Figure 8.14 Block printing products

8.3. Ajrak Block Printing

Ajrak is a unique kind of block printing method found in the province of Sindh in Pakistan for making a specific design and pattern on fabric and tiles. With the passage of times Ajrak has become a special symbol for Sindhi culture. Now Ajrak Shawls, bed sheets, dresses are very famous in Pakistan as well as it has a great attraction for international visitors and tourists who visit Sindh province and see cultural products.

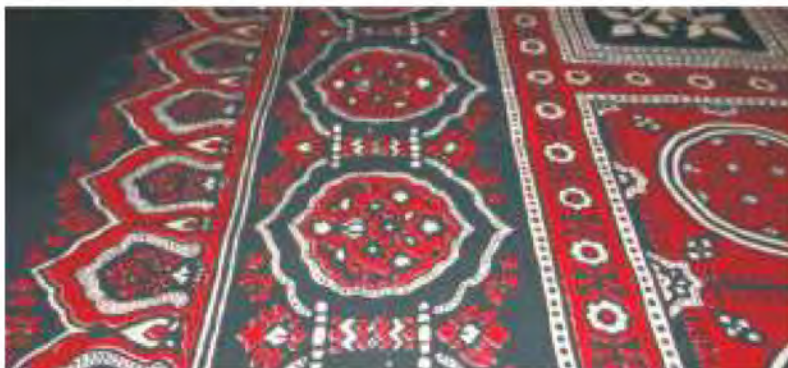


Figure 8.15 Ajrak print



Figure 8.16 Ajrak print

The history of Ajrak in Pakistan is very ancient which can be traced back since the time of early civilizations. The people of Indus Valley civilization developed the way of growing cotton and making of clothes. It is known fact that the people of the ancient civilizations were exceptional for developing the art of making clothes with cotton. The famous sculpture Priest-King found from the remains of Indus Civilization shows one shoulder of the king is draped with a shawl which resembles the Ajrak and the way Sindhi people use to wear Ajrak shawls on their shoulders even today.



Figure 8.17 Priest King Sculpture from Indus Valley civilization which is now in the collection of National Museum of Pakistan, Karachi

The similarity of the ancient print with contemporary cultural and traditional use of Ajrak by Sindhi people is a verification of its ancient origin. “There are also some interesting facts about the use of Ajrak by the ancient people including the Egyptians. They used to clothe their mummies with Ajrak, imported from Sindh which they called Sindhin. In 500 BC, the Ajrak was also presented to Persian King Dara (first) at his crown ceremony.”



Figure 8.18 process of making tradition Ajrak

The making of Ajrak is still very traditional and following old trends of its making. According to the local people of Sindh there are four basic themes for the preparation of Ajrak. Sabuni Ajrak, Teli (oily) Ajrak, Do Rangi Ajrak and Kori Ajrak.

The Process of Ajrak Making

The Ajrak making which is called Churrai by the local craftsmen starts with the washing of the cloth. During the wash, the cloth is beaten to remove the impurities. Then cloth is soaked for almost seven days in with a mixture of oil, water and soda Bicarbonate. Then the next process of making prints on the cloth.

The traditional style for its printing is the oldest form of resist printing. In it the real Ajrak is printed on both sides of the cloth for best colour saturation. The printing is done with wooden carved block by hands carefully. Then after the colours are dried, the Ajrak is again washed in the mixture of soda, water bleaching powder to remove the excessive colour and get the brightness in the tones.

⁵¹The Story of Ajrak: History and Making, <http://www.houseofpakistan.com/2013/09/the-story-of-ajrak-history-and-making/>, (Accessed on October 1, 2018).

⁵²Danial Shah, The Ageless Ajrak, The express Tribune Magazine, Published: April 27 2014, <https://tribune.com.pk/story/699308/the-ageless-ajrak/>, (Accessed on October 1, 2018).



Figure 8.19 Printing of Ajrak with wooden blocks

8.6. Embroidery

The art of embroidery is considered a handicraft. It is a way to decorate the surface of any textile product especially the cloth with needle and threads. This is also one of the oldest ways to decorate the attires of men and women.

In Pakistan, there are several styles of embroidery associated with local culture of different regions throughout the country. Pakistan shares the historical inheritance of India for this craft but different areas of Pakistan have their own individuality and qualities. Mughals contributed a lot to refine the art of embroidery in India which had their own ways to elaborate the clothes. Mughals brought the taste of Persian aesthetic to the art and craft of Indian people. They introduce several styles of fabric decorations which were developed in Damascus, Istanbul, Cairo, Persia and other Muslim occupied regions.

Abul Fazal a famous historian of 16th century from the courts of Mughal Emperor Akbar wrote in his *Ain-e-Akbari*:

“His majesty (Akbar) pays much attention to various stuffs; hence Irani, Ottoman, and Mongolian articles of wear are in much abundance especially textiles embroidered in the patterns of Nakshi, Saadi, Chikhan, Ari, Zardozi, Wastli, Gota and Kohra.

The imperial workshops in the towns of Lahore, Agra, Fatehpur and Ahmedabad turn out many masterpieces of workmanship in fabrics, and the figures and patterns, knots and variety of fashions which now prevail astonish even the most experienced travelers. Taste for fine material has since become general, and the drapery of embroidered fabrics used at feasts surpasses every description.”⁵³

The craft of embroidery is practicing in Pakistan in almost all the regions. Apart from sharing the history of embroidery and the adaption of different

⁵³Embroidery, https://en.wikipedia.org/wiki/Embroidery#cite_note-11, (Accessed on October 3, 2018).

styles of embroidery with India, Pakistan has adopted several styles from China, Iran and Afghanistan also. We can say that the trends of embroidery in Pakistan are a blend of the traditions from these four neighboring countries. Now in Pakistan, the embroidery work from each region has its own specialty and methodology of application and colour selection. If we observe the development of this craft closely then we can notice that different techniques of embroidery were famous and dear to ancient tribal groups for developing their identity and uniqueness. So different tribes adapted different styles. In modern times, those differences can be observed into a variety of methods and styles associated with different regions. In Pakistan the styles of embroidery are also named with the title of the region in which it is practiced widely.



Figure 8.20 Map of Pakistan and Azad Jammu & Kashmir (Disputed Territory) for Embroidery Techniques of each Region

Locally the practice of different kinds of embroidery is called Karrhai (embroidery) and the style is called Taanka (stitch) in local languages in Pakistan. Following are the known Taankas which are in practice in different regions.

1. Sindhi Taanka
2. Kashmiri Taanka
3. Balochi Tanka
4. Sawati Taanka



Figure 8.21 *Sindhi Taanka*



Figure 8.22 *Kashmiri Taanka*



Figure 8.23 *Balochi Taanka*



Figure 8.24 *Sawati Taanka*

Apart from the above there are several other styles of embroidery adopted from the neighboring countries and developed by the local cultures such as:

1. Phulkari (a famous way of decorating Dopattas with floral motifs throughout Punjab region of India and Pakistan)
2. Zardozi (a kind of metal work embroidery including the use of beads, stones, gold and silver wires)
3. Ralli (it is a kind of patch work traditionally done by the recycled and hand dyed cotton cloth pieces, Sindh province is famous for Ralli products)
4. Chikenkari (a fine type of Shadow work embroidery from Lucknow India)
5. Cross stitch (one of the oldest method of embroidery with a cross shapes stitch) etc.



Figure 8.25 *Phulkari*



Figure 8.26 *Zardozi*



Figure 8.27 *Chikenkari*



Figure 8.28 *Ralli*

8.7. Ralli Work

The word Ralli basically came from the local languages especially Punjabi. It means to mix or to collect. The making of Ralli is very traditional and associated with the Sindhi culture in Pakistan. But throughout South Asia the Hindu and Muslim women from different tribes, casts, villages, towns and even nomadic settings exclusively produce this meticulous work. Traditionally Ralli is created with recycled and hand dyed cotton cloth.



The region of Sindh is famous for Ralli quilts in Pakistan but this traditional craft is equally famous in western Indian regions and has become a cultural symbol of several regions where it is produced. This unique craft is gaining international popularity with the passage of time. Now it is commonly visible in the form of bed covers, handbags, dresses, table clothes and other textile accessories. At many places, it is made at homes but with the development of small industry projects in Pakistan and the awareness of this cultural craft, many centers of traditional craft production has established. Now there is a demand from the commercial sector for the production of colourful table runners, bed covers, quilts, cushions and pillows. The production of Ralli on commercial bases is noticeable in the region of Umerkot and Tharparker in Sindh Pakistan and Gujrat and Rajasthan in India. There are basically three distinctive types of Ralli which is practicing in Pakistan.

1. **Patch work Ralli:** It is made of hand dyed cotton cloth pieces which is torn into small triangles and squares then stitched together. It is the most traditional and old type of Ralli and found throughout in the Sindh province. It represents the striking colours and geometrical patterns in simple triangles and squares. This type is locally called Farshi Ralli, which means it is for the floor.



Figure 8.30 Patch work Ralli

2. **Appliqué work Ralli:** In the region of Punjab Appliqué Ralli replaces the patchwork of Sindhi Ralli. In this type, the small pieces of cotton cloth are shaped into different floral and geometrical patterns, then stitched on to a cloth for making patterns. Although the selection of bright colours is as similar as we can observe in Patch work of Sindhi Ralli.



Figure 8.31 Applique Ralli

3. **Embroidered Ralli:** It is the most elaborated form of Ralli making. The famous centers of its production are from lower Sindh by nomadic tribes Jogi and Saami (the Snake Charmer). These tribes usually travel across Pakistan and migrate with their belongings and animals from India to Iran every year.⁵⁴ They create an embroidered pattern with a variety of motifs and designs on black or brown cloth with colourful threads. These threads give an impression of painted or printed design patterns.

⁵⁴<http://www.indus-crafts.com/types-of-rilli.html> (Accessed on October 1, 2018).



Figure 8.32 Embroided Ralli

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Assessments/Examination: Total Marks 100

1. **Written Assessment:** written assessment will take up 30 % of the total allocated marks. The questions may be formulated from the chapters 5, 6, 7 and 8. The test or examination can be made as objective type questions (multiple-choice/short questions) and subjective type (essays/short comprehensive notes). A 2 hours examination for written assessment can be taken.

2. **Practical/Performance Assessment:** Practical assessment will take up 70% (25% +25%+20%) of the total allocated marks. For practical examinations chapters 2, 3, and 4 may be focused. This examination will be divided into three areas; Painting/Drawing, Design and one year Portfolio.

- i. Painting/Drawing: 2 hours test of Painting/Drawing performance (25%)
- ii. Design: 2 hours Test to assess the ability and skills of design (25%)
- iii. Students will present their portfolios at the end of the session. They must carry their work in an appropriate manner. Each work should be duly dated and signed by the class teacher. It should be contained the best works out of the whole early practice. (20%)
- iv. The students may prepare their final portfolio according to the following:
10 best drawing practices, 10 best painting practices, 10 best design works

QUESTIONS FOR EXAMINATION

Chapter 1

INTRODUCTION TO ART AND DRAWING

Give Short answers of the following questions:

1. What is Art?
2. What are the elements of Art?
3. What are the principles of Art?
4. What is Difference between elements of art and principles of art?
5. What are the basic shapes and forms?

MCQs

Select any one answer from the below given option:

1. Art is the name of ----- of many kinds.
 - i. Human activities
 - ii. Suspicious activities
 - iii. Dangerous activities
2. Most drawing materials or tools make -----much more easily than they make areas of tone.
 - i. Linear marks
 - ii. Distorted marks
 - iii. Circular marks
3. Colour is one of the most powerful of -----
 - i. History of Art
 - ii. Elements of art
 - iii. Principles of art
4. Value is defined as the relative -----of a colour.
 - i. Texture
 - ii. Shape
 - iii. Lightness or darkness
5. The three primary colours are -----, -----, and -----.
 - i. Blue, Red and purple
 - ii. Red, Blue and Yellow
 - iii. Yellow, Green and Red
6. ----- describes the characteristics of an object's surface.
 - i. Line
 - ii. Value
 - iii. Texture

7. Basic shapes are the circle, the triangle, and-----.

- i. The square
- ii. The rectangle
- iii. The cube

8. The basic shapes are the -----shapes.

- i. Two dimensional
- ii. Three dimensional
- iii. Four dimensional

9. The basic forms are the -----.

- i. Three dimensional
- ii. Two dimensional
- iii. Four dimensional

10. Basic forms are sphere, cube, cylinder and -----.

- i. Rectangle
- ii. Cone
- iii. Square

Chapter 2: **DRAWING AND SKETCHING**

Give short answers of the following questions:

- 1. Write a short note on the types of drawing?
- 2. Write the names of tools and materials for drawing?

Questions for Drawing Practical examination:

1. Draw the basic shape of one of the following pictures:

- i. Apple
- ii. Football
- iii. Pencil

2. Draw a complete drawing of one of the following arrangement:

- i A basket of vegetables on the table
- ii A jar of jam on a table
- iii An apple, a banana and orange on the table

3. Draw a picture of bottle with a cup.

Chapter 3

PAINTING PRACTICE

Give short answers of the following questions:

1. Write a short note on the types of Paintings?
2. What is Mix media?
3. What is Digital Painting?

Questions for painting practical examination:

1. Paint a still life with watercolours of one of the following arrangement:
 - i. Tea pots and cups
 - ii. Apples and bottles
 - iii. Flower vase on table
2. Paint a still life using watercolours and ink pen of one of the following arrangement:
 - i. A flower vase with red drapery on table
 - ii. A glass of water with oranges on table covered with yellow cloth
 - iii. A flower vase with water set of glasses and a jug on table covered with orange cloth
3. Make a paintings using watercolours or mix media of your own choice of one of the following:
 - i. Flower pots in the garden
 - ii. Garden scene with floral plants
 - iii. A landscape of your own choice

Chapter 4:

AN INTRODUCTION TO GRAPHIC DESIGN

Give short answers of the following questions:

1. What do you know about Graphic Design?
2. What is your understanding of the term Calligraphy and its usage?

Questions for Design Practical Examination:

1. Write a verse from Iqbal's poetry in Urdu, *Nastalique script*?
2. Write an English proverb in Round Script?
3. Make a poster (using any technique or material of your choice) about any one of the following topics:
 - i. COVID-19 Awareness
 - ii. Any event in the College or School
 - iii. Basant Festival
 - iv. Human Rights
4. Make a repeat pattern for textile design according to one of the following repeat method?
 - i. Block Repeat Geometrical
 - ii. Mirror Repeat
 - iii. Horizontal Repeat

Chapter 5 HISTORY OF ARCHITECTURE IN PAKISTAN

Give short answers of the following questions:

1. Write a short note on Great Bath at *Mohenjodaro*?
2. What do you know about Julian Monastery?
3. Write a brief description of Lahore Fort?
4. Write a note on any of the following?
 - i. The picture wall
 - ii. Shish Mahal
 - iii. Naulakha Pavilion
5. Write a note on Badshahi Mosque Lahore?
6. What do you know about Mausoleum of Muhammad Ali Jinnah (*rahmtuallahi alayh*)?
7. Write a short note on Minar-e-Pakistan?

MCQs

Choose any one answer from the options given below

1. *Mehrgarh*, *Harappa* and *Mohenjodaro* are considered one of the oldest cities of---
 - i. Indus Valley Civilization
 - ii. Greek Civilization
 - iii. Mesopotamian Civilization

2. Great Bath, is a building of great significance for-----.
- Indus Valley Civilization
 - Roman Civilization
 - Mesopotamian Civilization
3. Julian is an important Buddhist site located in-----.
- Rawalpindi
 - Haripur, Taxila
 - Old city, Lahore
4. The Mughal emperor Akbar moved his court from Fatehpur Sikri to -----for strategic reasons.
- Lahore
 - Multan
 - Agra
5. Lahore Fort is situated in the -----.
- Anarkali Bazar
 - Walled city of Lahore
 - Manto Park Lahore
6. The Picture wall was commissioned by Jahangir in 1624 and completed in the reign of -----in 1631.
- Akbar
 - Shah Jahan
 - Babar
7. *Naulakha* Pavilion is built entirely of marble, and is remarkable for its
- Flat roof top
 - Deeply curving roof
 - pointed roof
8. The ----- ornamentation in the pavilion is considered among the finest in the world.
- Wood carving
 - Pietra Dura
 - Beaten work

9. *Moti Masjid* is also known as -----.

- i. Pearl Mosque
- ii. Grand Mosque
- iii. New Mosque

10. The Badshahi Mosque at Lahore was commissioned by King -----

- i. Jalal-ud-din Akbar
- ii. Aurangzaib Alamgir
- iii. Shahjahan

11. The Badshahi mosque is accessed through a garden known as-----

- i. Badami Bagh
- ii. Hazuri Bagh
- iii. Shalamar Bagh

12. In ----- president of Pakistan Muhammad Ayub Khan laid the foundation of the mausoleum of Muhammad Ali Jinnah (*rahmtuallahi alayh*).

- i. 1970
- ii. 1980
- iii. 1960

13. The architectural design of the mausoleum of Muhammad Ali Jinnah (*rahmtuallahi alayh*) was developed by an -----

- i. Turkish architect Vedat Tek.
- ii. Indian architect Mr. Yahya Merchant.
- iii. Pakistani architect Nayar Ali Dada.

14. The mausoleum of Muhammad Ali Jinnah (*rahmtuallahi alayh*) has ----- graves.

- i. Six
- ii. Five
- iii. Four

15. Minar-e-Pakistan is a unique -----which was built to commemorate the day of 23rd march 1940.

- i. Mosque
- ii. Tower or Minaret
- iii. Dome

16. Mina-e-Pakistan was built in ----- by the architect Nasiruddin Maurat Khan, the structural engineer A Rahman Niazi and Mian Abdul Khaliq's contract company.

- i. 1960 to 1968
- ii. 1970 to 1978
- iii. 1950 to 1955

17. Minar-e-Pakistan is standing on ----- high round shape platform.

- i. 100.15 feet
- ii. 26.24 feet
- iii. 30.24 feet

Chapter 6: **HISTORY OF PAINTING IN SOUTH ASIA**

Give short answers of the following questions:

1. Write a short note on the discovery of Ajanta Caves?
2. Write a note on Mural Paintings in Ajanta Caves?
3. Write a descriptive note on the Mughal Paintings?
4. Write a note on one of the following period of Mughal Painting?
 - i. Akbar's Period
 - ii. Jahangir's Period
 - iii. Shahjahan's Period
5. What do you know about the paintings of Haji Muhammad Sharif?
6. Write a note on the paintings of Abdul Rahman Chughtai?
7. Write a note on Pakistani painter Allah Bukhsh?
8. Write a short note on abstract paintings of Shakir Ali?
9. Write a note on the famous paintings of Sadequain?
10. Write a short note any one of the following artists?
 - i. Zahoor-ul-Ikhlq
 - ii. Anna Molka Ahmad

MCQs

Choose any one answer from the following options

1. *Ajanta* is a world famous site of -----
 - i. Small caves
 - ii. Rock-cut caves
 - iii. Mud caves

2. The *Ajanta* Cave paintings present different phases of-----

- i. Buddha's life.
- ii. Hunting Scenes.
- iii. Mughal's life.

3. Mughal painting is a particular style of painting, generally known as-----

- i. Miniatures
- ii. Murals
- iii. Frescoes

4. When Humayun returned to India, he brought with him two accomplished Persian artists,-----

- i. Shirin Qalam and Nadir-uz-Zaman
- ii. Mir Sayyid Ali and Khawaja Abdus Samad
- iii. Abul Hassan and Bisawan

5. ----- era is considered as golden period of Mughal miniature paintings.

- i. Baber's
- ii. Jahangir's
- iii. Aurang Zaib's

6. Chughtai Painted *Muraqqa-e-Chughtai* which was the illustrated edition of

- i. Verses of Ibn-e-Insha
- ii. Diwan-e-Ghalib
- iii. Kuliayat-e-Jaami

7. In 1968, another publication of Chughtai ----- came, which comprised of the illustrations of the verses of Allama Iqbal.

- i. Amal-e-Chughtai
- ii. Dastan-e-Ameer Hamza
- iii. Tooti Nama

8. -----was a most prolific and versatile artist of Pakistan. He got the title of Ustad (the maestro) because of his skills and command on the realistic depiction of different characters and landscapes.

- i. Abdul Rehman Chughtai
- ii. Ustad Allah Bakhsh
- iii. Shakir Ali

9. ----- emerged in the mid twentieth century as a pioneer of modern art in Pakistan.

- i. Allah Bukhsh
- ii. Shakir Ali
- iii. Haji Sharif

10. ----- is famous for large murals installed in various public and government buildings, like his Time's Treasure and Mangla Mural on the Ceiling of Lahore Museum.

- i. Shakir Ali
- ii. Sadequain
- iii. Moazam Ali

11. ----- inspired by Shakir Ali, became a great follower of his art.

- i. Zahoor-ul-Akhlaq
- ii. Allah Bukhsh
- iii. Chughtai

12. The painting of ----- are characterized by rough and thick brush strokes which are applied with palette knife without mixing with other colours.

- i. Zubaida Agha
- ii. Anna Molka Ahamd
- iii. Haji Sharif

Chapter 7 MASTER CALLIGRAPHISTS OF PAKISTAN

Write short answers of the following questions

- 1. Write a short note about the calligraphy done by Sadequain?
- 2. What do you know about painterly calligraphy by Shakir Ali?
- 3. Write a short essay about the art of calligraphy by Khurshid Alam Gohar Qalam?
- 4. Write a descriptive note on the calligraphy of Gulgee?

MCQs

Choose the right answer from the following options

1. The Arabic and Urdu letters take the shape of pointed blades and spikes in ----- calligraphy.

- i. Gulgee
- ii. Sadequain
- iii. Allah Bukhsh

2. Along with Sadequain, ----- introduced the medium of painterly calligraphy.

- i. Allah Bukhsh
- ii. Shakir Ali
- iii. Anna Molka

3. The title of ----- was bestowed on Khurshid Alam by the late Nafees Qalam, another master of calligraphy and by Professor Ghulam Nizamuddin of the University of Punjab.

- i. Gohar Qalam
- ii. Sherin Qalam
- iii. Nadir-uz-Zaman

4. Gulgee was a ----- by profession.

- i. Doctor
- ii. Civil Engineer
- iii. Electric Engineer

5. ----- has been teaching for a number of years as the Professor of calligraphy at the National College of Arts.

- i. Gulgee
- ii. Gohar Qalam
- iii. Chughtai

Chapter 8

TEXTILES: WEAVING, PRINTING AND EMBROIDERY

Write Short Answers of the Following Questions

- 1. What is weaving?
- 2. Write a short note on handloom and its products?
- 3. What is block printing?
- 4. What is Ajrak?
- 5. Write down the names of different kind of embroidery?
- 6. What do you know about Ralli ?

MCQs

1. ----- is associated with the production of fabrics or clothing.

- i. Printing
- ii. Textile
- iii. Painting

2. The method of ----- technically is defined as an interlacing of two strands of yarn or threads in right angle: one vertical and one horizontal thread.

- i. Block printing
- ii. Weaving
- iii. Carving

3. ----- is known for being a hub of handlooms and hand woven blankets since the Buddhist period.

- i. Sawat
- ii. Multan
- iii. Karachi

4. ----- is a small wooden structure which helps for making handmade textile products through different methods of hand weaving.

- i. Pallet- Knife
- ii. Hand loom
- iii. Kiln

5. Gandhi resurrected the hand-woven cloth by the name of-----

- i. Cotton
- ii. Khadi or Khaddar
- iii. Khais

6. Which is the hand loom product from the following?

- i. Susi cloth for dresses
- ii. Jaamawar
- iii. Zardozi

7. The handmade carpet manufacturing is called -----

- I. Naqashi
- ii. Qaaleen Baafi
- iii. Inlay work

8. In textile, ----- is the name of a set of different techniques through which a fabric can be dyed or decorated with design patterns through the application of colour pigments and other related materials.

- i. Painting
- ii. Printing
- iii. Stitching

9. In block printing, ----- is prepared for direct application of colours to get the prints of designs and patterns on fabrics.

- i. A wooden block
- ii. A wooden stick
- iii. A block of paper

10. According to the local people of Sindh there are four basic themes for the preparation of ----- Sabuni, Teli , Do Rangi and Kori.

- i. Ralli
- ii. Ajrak
- iii. Susi

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GLOSSARY

Abstract painting	A painting that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.
Aesthetic	A branch of philosophy that deals with the beauty, appreciation and judgement regarding what is art, and based on elements and principles of art.
Artifact	A handmade object, characteristic of an earlier time or cultural stage, especially an object found at an archaeological excavation.
Atelier	A private workshop or studio of a professional artist in the fine or decorative arts where a principal master and a number of assistants work together producing artwork released under the master's name or supervision.
Anatomy	A study of the structure or internal workings of something, like human body, animal or plant.
Arch	In architecture, an arch is a structure that is curved or pointed at the top and is supported on either side by a pillar, post, or wall.
Archeology	Study of the material remains of past human life, activities and artifacts.
<i>Ayina Kari</i>	Glass mosaic
Balance	The way the elements are arranged to create a feeling of stability in artwork.
Bastion	A structure projecting outward from the curtain wall of a fortification, most commonly angular in shape and positioned at the corners.
Beam	A horizontal bearing member of the built structure that primarily resists loads.

Bracket	A support projecting from a wall, usually to carry weight.
Cartouches	A decorative frame around a design or inscription.
Catacomb	An underground cemetery consisting of passageways with recesses for tombs.
Cellophane	A thin, transparent sheet.
Cenotaph	A funerary monument erected in memory of a deceased person whose body is buried elsewhere.
Chaitya	Buddhist prayers hall
Citadel	A fortified and raised area in a city or town.
Civilization	A civilization is a complex human society, usually made up of different cities, with certain characteristics of cultural and urban development, social stratification, a form of government, and symbolic systems of communication.
Complementary colours	Opposite colours on the colour wheel.
Composition	A balanced arrangement of visual elements in an artwork using various principles and techniques.
Conceptual Art	Art which focuses on ideas and purposes.
Contemporary	Belonging to the present time and current situations.
Contour Line	A contour line defines the outline of a form, as well as interior structure, without the use of shading.
Contrast	A large difference between two things to create interest in an artwork. Contrast can be between the tones, or between the textures, etc

Corinthian	One of the three Greek architectural orders decorated with carved acanthus leaves.
Corporate Design	Official graphical design of the logo and name of a company or institution used on letterheads, envelopes, forms, folders, brochures,
Cupola	A small, dome-like structure on top of a building. Draftsman An artist skilled at drawing.
Draftsman	An artist skilled at drawing.
Earthenware	Glazed or unglazed terracotta pottery.
Easel	A stand or frame for supporting or displaying at an angle an artist's canvas or board, etc.
Editorial design	A subset of graphic design which refers to designing for newspapers, magazines, books and online publications.
Engraving	Practice of incising a design onto a hard, usually flat surface by cutting grooves into it or by impressing deeply.
Expression	Conveying or indicating one's feelings and emotions through any medium like painting, sculpture, poetry, etc.
Façade	The front of a building, especially an imposing or decorative one.
Finial	A pointed decorative ornament at the top of a roof or dome of a building.
Fixative	A liquid, similar to varnish, which is usually sprayed over a finished piece of artwork, usually a dry media artwork, to better preserve it and prevent smudging.
Foliage	A cluster of leaves, flowers, and branches.
Form	Objects that are either three dimensional or appear to be three dimensional.

Fresco	The art or technique of painting on a plaster surface with colours ground up in water or a limewater mixture.
<i>Gadh Rung</i>	Miniature painting technique with the contrast and combination of different opaque colours.
Glaze	A glossy layer or coating.
Gouache	Opaque watercolour.
Graphic Arts	A category of fine art, covering a broad range of visual artistic expression, typically two dimensional.
Graphite	A form of carbon which leaves a shiny metallic gray color on a surface when moved across it. It can be removed with an eraser. The most common form of graphite is the "lead" inside a pencil, compressed and baked to varying degrees of hardness.
Gum-Arabic	A natural gum used as binding agent for water based paints.
Horizon	A line running through a composition that represents the artist's viewpoint or eye level. This is the line on which two receding lines meet at a vanishing point.
Hue	A gradation or variety of a colour.
Illusion	A deceptive appearance or impression.
Illustration	A visual explanation of a text, concept or process.
Impasto	A technique in painting in which thick paint is applied.
Impressionist	Artists who paint in the style of impression, i.e. short and loose strokes to give an impression of an object, rather than painting in detail.

Inlay work	A technique in decorative arts for inserting pieces of coloured materials e.g. tile pieces, into incised or depressed base to form ornament.
Inscription	A historical, religious, or other record cut, impressed, painted, or written on stone, brick, metal, book or a work of art.
Intensity	The strength or sharpness of a colour.
<i>Iwan</i>	A rectangular hall or space of a building walled on three sides, with one end entirely open onto a courtyard.
<i>Jali</i>	A form of architectural decoration consisting of perforated stone or latticed screen, usually ornamented with constructed geometrical pattern.
Jataka Tales	Life stories of Buddha.
Kiosk	In Islamic architecture, an open circular pavilion consisting of a roof supported by pillars.
Lithograph	A print on a flat surface produced by inking a stone slab.
Manuscript	A book or document, written by hand rather than typed or printed.
Miniature Painting	A painting with minute detailed work done in a traditional Indo-Persian technique on handmade paper i.e. <i>Wasli</i> .
Monastery	A building or complex of buildings comprising the domestic quarters and workplaces of monks.
Monochrome	A painting or drawing in different shades of a single colour.
Mosaic	A technique of decorative art, made by assembling small pieces of coloured glass, stone, tiles or other materials.

Mural	Any piece of artwork painted or applied directly on a wall, ceiling or other permanent surfaces.
<i>Muraqqa</i>	An album in book form containing paintings or calligraphy.
Mythology	A set of stories, traditions, or beliefs associated with a historical group or event, arising naturally or deliberately fostered.
Naturalistic	A true-to-life style representation in art which depicts close representation of nature. Papyrus roll A thick paper like material made from the papyrus plant, used in ancient times as a writing surface. Several sheets of papyrus were joined end to end to form a roll.
Naturalistic	A true-to-life style representation in art which depicts close representation of nature.
Papyrus Roll	A thick paper like material made from the papyrus plant, used in ancient times as a writing surface. Several sheets of papyrus were joined end to end to form a roll.
Pavilion	An architectural structure with an overhead roof structure that has open sides.
Perspective	A system of creating the illusion of a three dimensional space and feeling of distance on a twodimensional surface.
<i>Pietra Dura</i>	The inlay technique of using cut and fitted, highly polished coloured stones to create images.
Pigment	A coloured material that is completely or nearly insoluble in water.
Portraiture	Art of creating painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is depicted.

Prehistoric	The comparative relationship of one object to another with respect to size, quantity, or degree.
Preliminary drawing	Quick freehand sketches before the execution of final artwork.
Proportion	The comparative relationship of one object to another with respect to size, quantity, or degree.
Realistic	The representation in arts that attempts to depict subject matter truthfully, without artificiality.
Relief	Sculptural technique where the sculpted elements remain attached to a flat background and can be viewed from one side only.
Renaissance	A period in European history marking the transition from the Middle Ages to modernity and covering the 15th and 16th centuries.
<i>Rubaiyat</i>	Persian word for poetic verses consisting of four-line stanzas.
Sable Hair	Brush Finest, thin and elastic brush made of the hair obtained from the tail of species of weasel.
Sanctuary	Holy place or prayer hall.
<i>Sang-e-abri</i>	One of the type of marble stone slabs
	Sarcophagus A stone coffin, especially one bearing sculpture, inscriptions, etc., Often displayed as a monument.
Shade	The mixture of a colour with black, which reduces lightness.
Shape	An enclosed area defined on a two dimensional surface.
Silhouette	A two-dimensional representation of the outline of an object, uniformly filled in with colour.
<i>Soor</i>	A Divine instrument to create sound on the day of <i>qiyamah</i> .
Space	The distance or area between, around, above, below, or within things. Positive space is filled with some object and negative space is empty area.
Spandrel	A roughly triangular area above and on either side of an arch, bounded by a rectangular frame.
Stomp	A tool used for blending and smoothing pastels, charcoal, graphite or any other dry media.
Stoneware	Glazed or unglazed white clay pottery.

Stucco	A construction material made of a binder and water, used as a decorative coating for walls and ceilings, as a sculptural and artistic material in architecture.
Stupa	A mound-like or hemispherical structure containing relics of Buddha, a sacred monument in the Buddhist religion.
Stylized	Depiction or treatment of image in a non-realistic style.
Symmetrical	An object or composition is symmetrical when its one side mirrors its other side. Tapestry A decorative fabric consisting of hand-woven colored threads, often pictorial, used for wall hangings, furniture coverings, etc.
Tempera	A permanent, fast-drying painting medium consisting of coloured pigments mixed with a water-soluble binder medium, usually egg yolk.
Terracotta	Baked red clay.
Texture	The surface quality or feel of an object, its smoothness, roughness, softness, etc.
Three dimensional	Having length, width and height.
Tint	The mixture of a color with white, which increases lightness.
Tone	Tone of a colour is produced by the mixture of that colour with gray.
Torchron	A tool used for blending charcoal, chalks, pastel or any dry medium.
Tradition	Beliefs or customs passed down within a group, society or a region, with symbolic meaning or special significance with origins in the past.
Turret	A small tower on top of a larger tower or at the corner of a building.
Two dimensional	Flat surface, having only length and width.
Typography	Art and technique of arranging type to make written language legible, readable and appealing when displayed.
Value	The lightness or darkness of a color.
Vihara	Buddhist monastery Wasli A traditional handmade paper used for painting miniatures.
Wasli	A traditional handmade paper used for painting miniatures.